

M LTON'S PARAD SE LOST,

BOOKS I AND II.

EDITED WITH INTRODUCTION AND NOTES

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P R E F A C E .



These *Notes* to the first two books of Milton's masterpiece make no pretence to originality. I have freely made use of all the help I could get from the comments of scholars who have made Milton their study. The only excuse for repeating so much of what has been said better before is that the usual annotated editions of the *Paradise Lost*, written for English boys, have much unexplained that is mysterious to the Indian student. Indian students studying Milton have to wrestle not only with the difficulties of a foreign language, and the (to them) peculiar intricacies of English poetic metre and style, but also with allusions to the unfamiliar manners, feelings and religious beliefs of a foreign nation. The whole atmosphere is strange to them. Much of what is part of the everyday life of the English child is even to the Indian adult, foreign and unknown. Hence, for example, I have found it necessary to explain elaborately Biblical references that are perfectly plain to the English child in the nursery.

I have given no prose paraphrase, because it encourages cramming. If the student, instead of resorting to this aid, will, with the help of the notes, patiently straighten out Milton's often involved sentence for himself, he will not only get a much better insight into Milton's meaning, but also will greatly increase his mastery of the English language.

H. MARTIN.

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MILTON'S PARADISE LOST: BOOKS A D I.

INTRODUCTION

I — LIFE OF MILTON.

Milton's great gift to the world was *Paradise Lost*, and his life may be regarded as the preparation necessary for its production. From this point of view, his life divides itself into three periods, the first two of which are preparatory, and the third the period of accomplishment. In the first period, the preparation is that of education—the training and storing of the mind, at first unconscious and then deliberate, for the production of a great poem. In the second period, the preparation is practical—the training of the man, rather than of the scholar and the poet, in human experience and the ways of the world. In the third period, the great poem, which could not have come into existence without these preceding years of preparation, is produced, and its author, having achieved his life-purpose, closes his life.

. Even if we did not know the facts of Milton's life, we could guess pretty accurately his character and the chief influences of his times, from a careful study of *Paradise Lost*. For the *Paradise Lost* is Milton. Into it he has poured the thoughts, ambitions, regrets, opinions and beliefs of a lifetime, and it bears all the marks of his experiences and personal feelings. The poem itself is enough to tell us that Milton was a child of the Renaissance—a lover of beauty and delicate culture, a poet,

a musician, an artist of the most sensitive and delicate perceptions, a widely-and deeply-read scholar and a genuine lover of that Greek and Latin literature of which the Renaissance was the revival, and the poem itself tells us that Milton was also that apparently opposite character, an English Puritan—a man of conscience and duty, who lived “as ever in his great Task-master’s Eye,” a stern lover of justice, a passionate defender of liberty, a hard-hitting fighter against all forms of darkness and oppression, a man of the Bible endued with the spirit of the old Hebrew prophets. There were, indeed, *two* Miltons. The Renaissance Milton is dominant in the poems of his youth, and the Puritan Milton is dominant in the poems of his old age but both Miltons are always present, for amongst the early poems was *Comus*, that passionate defence of chastity, and those stern words of “The Pilot of the Galilean Lake” in *Lycidas*, and *Paradise Lost* has all the love of beauty and artistic form and classical love that is characteristic of the Renaissance, although its dominant note is religious and moral, and its object “to justify the ways of God to man”

(1) — *The period of educative preparation 1608—1639*

John Milton was born on December 9th, 1608, in London. His father, a “scrivener,” or law-stationer, by profession, was a Puritan, but not of a narrow type, and he seems to have been cultured and well-read, and was certainly an excellent musician and musical composer. From the home-atmosphere Milton derived much that was best and most characteristic in him—his strong, earnest Puritan religion, his love of the beautiful in literature and art, and his well known musical tastes.

Milton’s father evidently recognised early his son’s promise, and gave him an excellent education, first at St Paul’s School

in London, and afterwards at Cambridge, where the poet took his B A degree in 1628 and proceeded M A in 1632 From that time until 1638, when he travelled through France to Italy, Milton lived at Horton, in Buckinghamshire, where the prosperous "scrivener" had retired, engaged in private study and self-culture

He had already discovered his poetic powers, and had written a few poems, Latin and English, while at Cambridge Now he solemnly dedicated himself to the development of that sacred gift which he felt God had bestowed on him for some great purpose Those years spent in study at Horton were not years of cultured amusement, but of strenuous preparation for a great work "I am pluming my wings for a flight," he wrote at this time to his friend, Diocletius, and his ambition was to "leave something so written to after times as they should not willingly let it die"

It was at this time that he wrote his best known early poems, the poems of his youth,—*L'Allegro* and *Il Penseroso*, *Arcades*, *Comus*, and *Lycidas* But his mind was already occupied with the great ambition of his life, and, as we shall see, he had before the end of this period selected from a number of competing subjects that of *Paradise Lost* for his great poem

(2) —*The Period of Practical Preparation 1640—1658*

The fulfilment of this great purpose was, however, postponed for twenty years by the political situation in England In 1639, when Milton was travelling in Italy, news reached him of the revolt of Scotland against Charles I's tyranny Milton felt this was a signal for the coming political struggle, and he abandoned his tour and returned to London, "for," he said, "I thought it disgraceful, while my fellow-countrymen were fighting for liberty that I should be travelling abroad for pleasure"

The Long Parliament met in 1640, passed drastic measures against Charles' despotic government, and impeached and executed his great minister, Strafford. Things had come to such a pass that every Englishman had to decide which party he would follow—Parliament or King. Milton, of course, quickly ranged himself on the Parliamentary side, and though, when the Civil War broke out in 1642, he did not join the ranks of the actual fighters, he did as good yeoman service for the cause with his pen as any of Cromwell's Ironsides did with his sword. In fact he deliberately postponed all his plans of writing a great poem and preparing himself for it, for what he considered the even more sacred duty of a patriot. From that time for nearly twenty years—the best years of his life—he was engaged in political controversy, and wrote no poetry except a few sonnets.

There has been much division of opinion among literary critics about this period of Milton's life. For example, Mark Pattison describes it as "an episode in the life of Milton," in which "he is breathing the fire and heated atmosphere of party passion and religious hate, generating the lurid fires which glare in the batilious canticles of his prose pamphlets." In his opinion, these twenty years were wasted. There were hundreds of men in England who could have written political pamphlets, there was only one who could write *Paradise Lost*, and his occupation in politics was an incalculable loss to English literature. On the other hand, Dr. Richard Garnett argues "that Milton would not have been Milton if he could have forgotten the citizen in the man of letters," and that "such a mere man of letters as Pattison wishes that Milton had been, could never have produced a *Paradise Lost*." According to this view, the experience of actual life and contact with all sorts of men which Milton gained in his political career, were essential to him before he could write a

great human poem, without this experience and its resulting insight into human nature, *Paradise Lost* could not have been the great poem that it is

The latter view is probably nearer to the truth. Although Milton himself thought that the taking up of this political strife meant the abandonment of his poetic work, he must have recognised afterwards that all these years of dusty battle had been a necessary though unconscious discipline, without which his work could never have been complete. So I have treated this period, not as an episode or parenthesis in Milton's life, but as an essential part of his preparation for his real life work.

When Milton returned from Italy in 1639, he did not immediately throw himself into public affairs, but quietly devoted himself to teaching his nephews and watching public events. In 1641 and 1642, however, he came out with his first two polemical pamphlets, being attacks upon episcopacy. In 1643 he made his unfortunate marriage with Mary Powell, the daughter of a Royalist gentleman of Oxfordshire. She was quite unsuited to be his wife and left him a month after the marriage. This bitter disappointment drew from him his pamphlets on *The Doctrine and Discipline of Divorce*, for which he was hotly attacked by the Presbyterians. In 1644 he published a *Tractate on Education*, and in the same year his famous *Areopagitica*, a splendid defence of the liberty of the press.

In 1645, Milton and his wife were reconciled, and he received her back into his house, and soon after, her father and mother also took refuge with their parliamentary son-in-law, as the Civil War had resulted in the ruin of the Powell family. Mr Powell, and Milton's own father, who had also come to live with him, died in 1647 and in that same year the Independents,

the party of Cromwell and the Army, gained political power over the Presbyterians

About a fortnight after the execution of Charles I, in 1649, a pamphlet called the *Tenure of Kings and Magistrates* was published by Milton in defence of the policy of the "Regicides," as they were called by the Royalists. This brought Milton into notice, and he received the appointment of "Secretary of Foreign Tongues" to the Committee of Foreign Affairs. His duties consisted of drawing up in Latin the government despatches to foreign States, but he also did a good deal besides his routine office work, writing Latin tractates in defence of the Government's policy. In 1649 he issued his *Eikonoklaste* (Image Breaker), in reply to the *Eikon-Basilike* (Royal-Image) which was believed to have been written by Charles I himself. In 1650, Claudius Salmasius, a Frenchman, the most eminent classical scholar of the age, was commissioned by Prince Charles to write an attack on the Commonwealth, and it appeared as the *Defensio Regia*. Milton was asked to reply, and though he was warned by the doctors that the effort would cost him his sight, which had been failing for some years, Milton felt it was his duty as a patriot to comply, and his *Defensio Populi Anglicani* came out in 1651. It was hailed as an immediate success, and Milton's name became famous all over Europe. The personal result, however, was what the doctors prophesied, for from March, 1652, Milton became totally blind. Two years afterwards, further sorrow came to him in the death of his wife. He married again in 1656, but his second wife, Elizabeth Woodcock, left him again a widower early in 1658. Public misfortune quickly followed private, for Cromwell, the great Protector, died in September 1658. Two years after, the Commonwealth was swept away, and Prince Charles entered London as Charles II. Milton's party was discredited,

all his political and ecclesiastical hopes dashed to the ground, and Milton himself was a marked man, hiding from his enemies

(3)—*The Period of Accomplishment 1660—1674*

The fall of Milton, the politician, was the salvation of Milton, the poet. The Restoration, by destroying Puritanism as a political power, restored the nobles of the Puritans to literature, and made the *Paradise Lost* possible.

In the great downfall of 1660, Milton suffered with the rest of his party. He was particularly obnoxious to the Royalists, because it was his pamphlets which had justified the execution of Charles I. to the other European nations. He had to remain in hiding for some time to avoid arrest, he lost most of his property, and his hated pamphlets were burnt, by order of Government, by the common hangman. His private circumstances also were not happy. He was blind and helpless, his daughters were unsympathetic, and his circumstances were poor. Added to all this was the consciousness of the failure of his cause, and the triumph of that political and ecclesiastical tyranny against which he had been fighting for more than twenty years.

“ Blind, old and lonely, when his country’s pride,
The priest, the slave, and the libertine
Trampled and mocked with many a loathed rite
Of lust and blood ”

For comfort the old man turned to the great ambition of his early life, and as J. R. Green says, “ in his blindness and old age, with the cause he loved trodden underfoot by men as vile as the rabble in *Comus*, the genius of Milton took refuge in the great poem on which through years of silence his imagination had still been brooding ”

According to John Aubrey, the antiquarian of the time of Charles II, it was in 1658, about the time of Cromwell's death, that Milton again turned seriously to his epic projected twenty years before. Any way, *Paradise Lost* was finished in 1663, and completely revised by 1665, but its publication was delayed until 1667, by the Great Plague in 1665, and the Great Fire in 1666. He began his *Paradise Regained* in 1665, and published it, and his last great poem, *Samson Agonistes*, in 1670. In the last four years of his life, he was engaged in writing some prose works of secondary interest, but the great work of his life was accomplished, and there was little he could add to it.

His old age, after the publication of his great poem, was comparatively peaceful. He had married a third wife, Elizabeth Minshull, in 1663, who lovingly attended to his wants. His great poem brought him fame, though it brought him very little money, and rising poets like Dryden visited him in his humble home and paid him reverence.

He lived very simply—a life of “plain living and high thinking.” He generally rose at four o'clock and listened to a chapter from the Bible, then he spent the morning until dinner-time in literary work, dictating to, or being read to by, an amanuensis. His chief recreations were walking in his garden or playing on his organ. In the evening friends often came in for conversation—such as Andrew Marvell, Dr. Paget, Cyriack Skinner, Thomas Ellwood, and his nephew, Edward Phillips. The day closed with a simple supper of fruit and bread.

In 1674, Milton passed away very peacefully on November 8th. He was buried in St. Giles' Church, Cripplegate, London.

II HISTORY OF "PARADISE LOST"

We have already seen that, though Milton did not write *Paradise Lost* until he was growing old, he had conceived the idea as a young man. It will be interesting to trace the development of the idea in his mind in some detail.

(1) Milton's great ambition, or rather, as he himself regarded it, his sacred duty, was to write a great poem to the glory of God. We have evidence that this idea had taken hold of his mind as early as his twenty-third year. In his sonnet "*On his Arriving at the Age of Twenty Three*," he mourns over the non achievement of some great purpose.

"How soon hath Time, the subtle thief of youth,
Stolen on his wing my three-and-twentieth year!
My hasting days fly on with full career,
But my late spring no bud or blossom shew'th, etc."

This sonnet was enclosed in a letter to an unknown friend who had written to Milton on his taking his B A degree, urging him to give up desultory study and devote himself to some definite work. In the letter, while admitting "a certain belatedness," Milton defends his course of study as the necessary preparation for doing his true life-work well in the future.

Although the exact nature of the work he was to do was not indicated in the letter and the sonnet, the notion that his life was dedicated to some great purpose ("that same lot, however mean or high, Towards which Time leads me on, and the will of Heaven"), is quite clear therein, and it is still clearer in a passage of pamphlet No. 4, written in 1641, which emphasises the elaborate preparation needed for the accomplishment of his great work.

'Neither do I think it shame to covenant with any knowing reader that for some few years yet I may go on trust with him toward the payment of what I am now indebted, as being a work

not to be raised from the heat of youth, or the vapours of wine, like that which flows at waste from the pen of some vulgar amonist, or the trencher fury of a rhyming parasite, nor to be obtained by the invocation of Dame Memory and her siren daughters, but by devout prayer to that Eternal Spirit who can enrich with all utterance and knowledge, and sends out his Seraphim with the hallowed fire of his altar to touch and purify the life of whom he pleases To this must be added industrious and select reading, steady observation, insight into all seemly and generous acts and affairs Till which in some measure be compassed, at mine own peril and cost, I refuse not to sustain their expectation, from as many as are not loth to hazard so much credulity upon the best pledges I can give them "

From this passage, written at the age of 33, we gather that Milton had evidently publicly promised to perform some really great literary work, and excused the delay in its production on the plea that full maturity of powers and thorough preparation of mind were essential to its production With this passage should be compared the opening lines of *Lycidas*, written on the death of his friend King in 1637, when he was 29 years old, which undoubtedly mean that Milton had written no English verse for some time (*Comus* was published in 1634), and that he had resolved to write no more until he felt that his poetic powers were sufficiently matured He comes once more to gather the poets' garland (of laurel, ivy and myrtle), but unwillingly, for the berries are still "harsh and crude," (i.e., his poetic powers are not yet fully matured), and "the mellowing year" has not yet come It is only

"Bitter constraint and sad occasion dear
Compels me to disturb your season due "

As we have already seen, his private study at his father's house at Horton had a lofty purpose He was deliberately

training himself to produce some great poem Writing to his friend Diodati in 1637 he says, " You make many inquiries as to what I am about—what I am thinking of? Why, with God's help, of Immortality! Forgive the word, I only whisper in your ear Yes, I am pluming my wings for a flight " And referring to this period, he wrote in 1639, that he had " an inward prompting, which grew daily upon me, that by labour and intent study, which I take to be my portion in this life, joined with strong propensity of nature, I might perhaps leave something so written to after times as they should not willingly let it die "

2 What was the theme, and what was the nature, of the poetic work which Milton had thus early in his mind?

In a Latin poem (*Epitaphium Damonis*), written in 1638 at the age of thirty, he says he had determined that his life-work should be a poem, an epic poem, the subject of which was to be the Arthurian legend " May I find such a friend " (so may the Latin be translated) " when, if ever, I shall revive in song our native princes, and among them Arthur moving to the fray even in the nether world, and when I shall, if only inspiration be mine, break the Saxon bands before our Britons' prowess "

The legend of King Arthur and his knights of the Round Table, was not, however, the only theme which Milton considered Among the manuscripts preserved in Trinity College, Cambridge, are some drafts of projected poems in Milton's handwriting, dated about 1640-1642 These notes show that he decided that his work should be dramatic in form, and that, as to subject, his mind was divided between Scripture and British History, with an evident leaning to the side of Scripture As many as ninety-nine possible themes are suggested, and of these sixty-one are

Scriptural, and thirty-eight historical or legendary. Of the Scriptural themes, no less than four refer to the idea of Paradise Lost. Vortigern, Alfred the Great, Harold, Macbeth, and Athurco (a Scotch legend), are among the historical subjects, (curiously the Arthurian legend is not mentioned). Amongst the Biblical subjects suggested are Sodom, Samson marrying, Ahab, John the Baptist, "Christus Patiens." Two of the drafts of *Paradise Lost* are mere lists of characters, but the others show that he was meditating writing a religious drama on the pattern of the mediæval mystery, or miracle play. He evidently actually worked at the idea, for, according to the testimony of his nephew Philips, Satan's address to the Sun (in *Paradise Lost*, Book IV, lines 32—41) was written in whole or in part at this time (1641 or 1643), as the exordium of the proposed drama.

3 We see, then, that by the year 1642—3, the subject of his great poem was in his mind and practically decided upon, although it did not take final shape till twenty years after, in 1663. So, although *Paradise Lost* was not actually written until Milton was getting on for sixty years old, it was in his mind when he was a young man of thirty-four. It was conceived in youth, and born in old age. This fact accounts for the great speed at which it was written when once it was seriously taken in hand. The subject had been simmering in the poet's mind for twenty years. All through those years of party strife, it had not been absent from his thoughts, and half-unconsciously the great poem had been growing in his brain. When the time came for actual composition the epic sprang from Milton's mind like Minerva from the head of Jove—fully grown and fully armed. Those twenty years of political controversy were not really poetically barren.

4 According to the testimony of Aubrey, the antiquarian, Milton commenced his great poem in 1658. It was probably after, and in consequence of, the death of the great Protector on September 3rd of that year, that Milton, foreseeing the wreck of his party and his political ideals, turned to the dream of his youth. The only change in the work, practically decided upon nearly twenty years before, was in the form he began an epic poem instead of a drama.

His nephew, Phillips, tells us that Milton's poetic inspiration flowed only from the autumnal to the vernal equinoxes (September to March). The rest of the year was, with him, poetically barren. Also, the interruptions to work in 1659 and 1660, when all political parties were plotting and counter-plotting, would prevent much steady progress being made with the poem. It would not be till some time after the Restoration that Milton could have settled down steadily to work and even then we must remember his blindness, and his dependence upon unwilling and bad-tempered daughters as amanuenses. According to Phillips, again, *Paradise Lost* was finished in 1663, about the time of Milton's third marriage. Nearly two years seem to have been spent in careful revision, and it was probably in 1665 that Milton put the manuscript into the hands of his friend, the young Quaker, Thomas Ellwood, "bidding me", to quote Ellwood's words, "take it home with me and read it at my leisure, and when I had so done, return it to him with my judgment thereupon". It was when he returned the manuscript that Ellwood made the famous remark which seems to have suggested the writing of *Paradise Regained*,—"Thou hast said much here of *Paradise Lost*, but what hast thou to say of *Paradise found*?"

The publication of *Paradise Lost* was delayed, first by the Great Plague in 1665, and then by the Great Fire of London in

1666 At last in 1667 the poem was allowed to pass for publication by the licensee or censor of the press, and a publisher was found in the person of Samuel Symons, printer According to the legal agreement, which is still preserved, between the author, "John Milton, gentleman, of the one parte, and Samuel Symons, printer, of the other parte," Milton was to receive £ 5 down, a second £ 5 when the first edition, a third £ 5 when the second edition, and a fourth £ 5 when the third edition, should be sold out Milton lived to receive £ 10 in all for his work—£ 10 for the greatest epic poem in the English language !

5 What were the considerations which led Milton to choose, out of so many subjects, the theme of *Paradise Lost* for his great work ? These have been well summed up by Mark Pattison (1) First, because he was an earnest patriot, he was to write in English and for the English He must therefore adopt a hero and a story already dear to the people. This consideration limited him to two lines—the Bible, and the history of England. The English of the 17th century, particularly the Puritan English for whom especially Milton wrote, had two great interests—their religion, which was practically the Bible, and their national development and political liberty So Milton's poem, in order to be national, must be either based on some Biblical theme, or on some British historical or legendary story

(11) Milton was restricted further in his choice of a subject by the peculiarities of his own type of genius He had little dramatic power, and his imagination, unlike Shakespeare's, demanded reality to build upon He was too passionately in earnest to be satisfied with anything which he knew to be fictitious or merely imaginary This impatience of mere fiction was probably what led him to abandon the Arthurian legend as the theme of his poem To quote Pattison's words,—“Milton's mental

constitution demanded in the material upon which it was to work, a combination of qualities such as very few subjects could offer (The events and personages must be real and substantial, for he could not occupy himself seriously with airy nothings and creatures of pure fancy Yet they must not be such events and personages as history had portrayed to us with well-known characters, and all their virtues, faults, foibles and peculiarities And, lastly, it was requisite that they should be the common property and the familiar interest of a wide circle of English readers")

(iii) Under these circumstances, Milton was almost forced to take a Biblical subject The English Bible had become a national book Every English man and woman was familiar with its language, its stories, its characters, and its teachings from childhood It was the great inspiration of the Puritan party in its struggle against political and ecclesiastical tyranny And it was accepted as divinely inspired, and all its stories and characters were believed by everybody to be absolutely historically true

(iv) In the Bible, there was no subject so comprehensive and that could be treated in such a grand manner, as the Fall of Man, or the Loss of Paradise. "In this world-drama, Heaven above and Hell beneath, the powers of light and those of darkness, are both brought upon the scene in conflict with each other, over the fate of the inhabitants of our globe, a minute ball of matter suspended between two infinitudes" In this theme, Milton could get to the heart of Puritan theology, and Puritan theology in the 17th century in England was a living and burning and intensely national thing So it is no exaggeration to say "the subject of the Fall of Man was not so much Milton's choice as his necessity."

III —THE FALL OF MAN—THE THEME OF “ PARADISE LOST ”

The subject of *Paradise Lost* is the Fall of Man, and the poem cannot be understood without a knowledge of the story as told in the Bible and of the theological doctrines of Christianity which have been founded upon it. It is curious to note that, whereas the Fall of Man forms an all-important subject in Protestant Christian theology, it occupies a very small and insignificant place in the Bible, upon which Protestant theology is professedly based.

1 *The Biblical story*—The story of the Fall forms the 11th Chapter of the book of Genesis, the first book in the Bible. The book of Genesis opens with two different accounts of the creation of the world, which are admitted now to be parts of two different documents written by different authors at different periods in the history of the Jewish people. The first chapter of Genesis belongs to the document called by the critics “The priestly Code” (or P), which was probably composed during the Babylonian Exile, B.C. 597—538. Chapters II and III belong to a much earlier document called J, written by a writer (or writers), called by the critics the Jehovist (or Yahvist), because he always calls God, Jehovah (or Yahveh). The full story belongs to this earlier document, and so probably preserves a very ancient tradition. This earlier account of the creation describes how God “formed man out of the dust of the ground, and breathed into his nostrils the breath of life, and man became a living soul. And Jehovah (God) planted a garden eastward, in Eden, and there He put the man whom He had formed.” This garden, or paradise, was watered by four rivers and planted with all kinds of beautiful and fruit-bearing trees. In the midst of the garden were two special trees, the Tree of Life, and the Tree of the Knowledge of

good and evil “ And Jehovah (or Yahveh) God took the man, and put him into the Garden of Eden to dress it and to keep it And Jehovah, (Yahveh) God commanded the man, saying, “ of every tree of the garden thou mayest freely eat , *but of the Tree of the Knowledge of Good and Evil, thou shalt not eat of it , for in the day that thou eatest thereof thou shalt surely die*” The story then goes on to describe the creation of animals as companions for man They were brought to man, and he gave them their names, but none of them could take the position of a companion to him So God created woman out of a rib taken from man’s side during sleep “ And the man said, ‘ This is now bone of my bones, and flesh of my flesh , she shall be called Woman, because she was taken out of Man ’ And they were both naked, the man and his wife, and were not ashamed ”

We have, then, the first man and woman (who get the names of Adam, which is simply the Hebrew for Man, and Eve, which means Life ‘ because she was the mother of all living ’), created by God and placed in a beautiful garden (a paradise) in Eden, in a state of simple innocence Only one command is imposed on them, *viz* , that they must not eat the fruit of the Tree of the Knowledge of Good and Evil, on pain of death Otherwise their liberty is unrestricted and their happiness complete

The story of “ Man’s first disobedience,” the story of the Fall, I will give in the words of the English Bible —

“ Now the serpent was more subtil than any beast of the field which the LORD* God had made And he said unto the woman,

* Note — LORD here represents the Hebrew name of God, Yahveh (or Jehovah) The Hebrew writers so revered the name Yahveh that they did not pronounce it, but wrote its consonants with the vowels of the word *Adonai* (Lord) and read it *Jehovah* and it is translated LORD in capital letters in the English Bible, Lord, in small letters, representing the Hebrew *Adonai*

‘Yea, hath God said, Ye shall not eat of any tree of the garden?’ And the woman said unto the serpent, ‘Of the fruit of the trees of the garden we may eat, but of the fruit of the tree which is in the midst of the garden, God hath said, Ye shall not eat of it, neither shall ye touch it, lest ye die.’ And the serpent said unto the woman, ‘Ye shall not surely die, for God doth know that in the day that ye shall eat thereof, then your eyes shall be opened, and ye shall be as God, knowing good and evil.’ And when the woman saw that the tree was good for food, and that it was a delight to the eyes, and that the tree was to be desired to make one wise, she took of the fruit thereof, and did eat, and she gave also unto her husband with her, and he did eat. And the eyes of them both were opened, and they knew that they were naked, and they sewed fig leaves together, and made themselves aprons. And they heard the voice of the LORD God walking in the garden in the cool of the day, and the man and his wife hid themselves from the presence of the LORD God amongst the trees of the garden. And the LORD God called unto the Man (Adam) and said unto him, ‘Where art thou?’ And he said, ‘I heard Thy voice in the garden, and I was afraid because I was naked, and I hid myself.’ And He said, ‘Who told thee that thou wast naked? Hast thou eaten of the tree, whereof I commanded thee that thou shouldest not eat?’ And the man (Adam) said, ‘The woman whom thou gavest to be with me, she gave me of the tree and I did eat.’ And the LORD God said unto the woman, ‘What is this thou hast done?’ And the woman said, ‘The serpent beguiled me, and I did eat.’ And the LORD God said unto the serpent, ‘Because thou hast done this, cursed art thou above all cattle, and above every beast of the field, upon thy belly shalt thou go, and dust shalt thou eat all the days of thy life, and I will put enmity between thee and the

woman, and between thy seed and her seed , it shall bruise thy head, and thou shalt bruise his heel' Unto the woman He said, ' I will greatly multiply thy sorrow and thy conception , in sorrow shalt thou bring forth children , and thy desire shall be toward thy husband, and he shall rule over thee ' And unto Adam, He said, ' Because thou hast hearkened unto the voice of thy wife, and hast eaten of the tree of which I commanded thee, saying, Thou shalt not eat of it cursed is the ground for thy sake , in toil shalt thou eat of it all the days of thy life, thorns also and thistles shall it bring forth to thee , and thou shalt eat the herb of the field , in the sweat of thy face shalt thou eat bread, till thou return unto the ground , for out of it wast thou taken , for dust thou art and unto dust shalt thou return' .

And the LORD God said, Behold, the man is become as one of us, to know good and evil and now, lest he put forth his hand and take also of the Tree of Life and eat, and live for ever , therefore the LORD God sent him forth from the garden of Eden, to till the ground from whence he was taken So He drove out the man , and He placed at the east of the garden of Eden the Cherubim, and the flame of a sword which turned every way to keep the way of the Tree of Life "

2 *Its origin and meaning* —Such is the story of the Loss of Paradise, or the Fall of Man, as related by this early Biblical writer Jews and Christians have up to recent times accepted it as literal fact, and Christian theologians have made it a cardinal part of the system of Christian theology Many orthodox Christians profess to accept the story still as history , but a large number regard it now as myth or poetic allegory A *myth* is an attempt on the part of the ancients in primitive times to find some solution for the great problems of Nature and human life In modern times we try to answer such questions as, How did

the universe come into existence ? What are the Stars ? What is Life ? What is Death ? What is the origin of Evil ? Whence come sorrow and pain ? etc , etc , by scientific observation and experiment, and philosophical reasoning But in primitive times there was no science, and no philosophy, and men tried to answer these pressing questions through their imagination They accounted for the phenomena of Nature by imagining gods and demons, and they tried to solve the problems of life with myths, or poetic allegories

If we regard this story of a lost paradise as literal fact, it bristles with difficulties, impossibilities and absurdities But if we understand it as a primitive myth, an allegory which grew up in men's minds as an answer to certain puzzling problems of life, we shall find it to be both beautiful and true For primitive man it probably solved such problems as these—Why are serpents and men natural enemies ? Why is child-birth so painful and dangerous to the mother ? Why have men to toil so hard for their daily bread ? Why must men die ? In other words, What is the origin of evil—of sin, of pain, of weariness, and of death ? For us in these days, the myth does not throw much light on these great problems , but it is a beautiful and true allegory of the experience of the individual soul Every man begins life in a Garden of Eden, a paradise of innocence, *viz* , his childhood , shame, the consciousness of guilt, the better knowledge of good and evil and the consequent loss of that paradise of innocence, comes from disobedience to the command of conscience, a disobedience which is often due to temptation from without And much of the pain and toil and weariness of life flows from that same cause, the wilful following of our own pleasure and disobedience to the will of God Whoever made the story had a profound knowledge of the human heart

We must remember, however, that this interpretation is strictly modern. To Milton it would have appeared foolish, if not blasphemous. Along with all Christians of his age, he accepted the Bible as verbally inspired by God and literally true in every part. It has already been pointed out that Milton's mind refused to deal seriously with mere figments of the imagination. He had to feel he was dealing with real things and real persons. And to him, as to every Puritan of his time, Adam and Eve were as real and historical persons as Henry VIII and Anne Boleyn, and the Devil was almost as substantial as Charles I himself. Milton accepted the story as historical fact, and though he allowed his rich imagination to embellish it, he did not allow it to alter it in any essential point

To Milton, as to the orthodox Christian to-day, the story of the Fall was a cardinal point in theology. The story is not referred to again in the Old Testament, showing it had little place in early Jewish religious thought, and does not appear in the Bible again until it is alluded to in the New Testament by the great Christian apostle, St Paul, who used it as a fundamental part of his argument that the repentant sinner is justified by faith in the atoning death of Christ. He regarded Adam, the first man and father of the human race, as the representative of mankind. His sin involved the whole race in sin and its consequences, and placed the whole of mankind under the curse of guilt in God's eyes. It was only the atonement wrought by the sacrificial death of Christ, "the second Adam," that reversed the awful consequences of the first Adam's Fall, and made salvation possible for man. So he wrote, "For as through the one man's (Adam's) disobedience the many were made sinners, even so through the obedience of the One (Christ) shall the many be made righteous" (*Romans*, V 19).

“For as in Adam all die, so also in Christ shall all be made alive” (*I Corinthians*, XV 20)

The Protestant theology of Milton's day, both Lutheran and Calvinistic, was emphatically Pauline, and the Fall-Story was just as much an essential part of it as the doctrine of salvation through the atoning death of Christ. In fact the two hung together and formed one whole: the fall of the whole human race in the person of its first representative, and the redemption of the race by the death of its second great representative, the God-man Christ Jesus.

I have explained these theological points in order to make it quite clear that the subject of *Paradise Lost* was for Milton and his contemporaries the greatest and most sublime subject possible. *Paradise Lost* is an epic like no other epics. The other great epics of the world are national—like Homer's *Iliad*, Virgil's *Aeneid*, Tasso's *Jerusalem Delivered*—but Milton's epic is much more than a national epic; it is an epic of the whole human race, and its eternal destinies. As Professor Masson says, “It is the vast comprehension of the story, both in space and time, that makes it unique among epics, and entitles Milton to speak of it as involving ‘Things unattempted yet in prose or rhyme’.” It is, in short, a poetical representation, on the authority of hints from the book of Genesis, of the historical connection between Human Time and Aboriginal or Eternal Infinity, or between one created world and the immeasurable and inconceivable Universe of Pre-human Existence.”

IV—THE STORY-PLOT OF *PARADISE LOST*.

The Fall Story is the basis of the “plot” of *Paradise Lost* but the telling of it forms only a part of the long poem. Milton's object is to get behind the story to the eternal spiritual forces which were the real causes of its action. The fall and ultimate

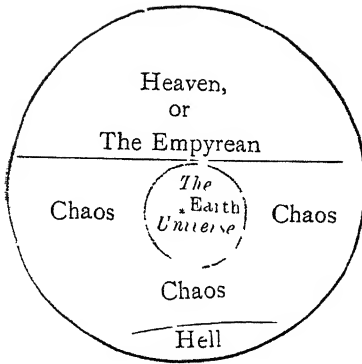
redemption of man are represented as the results of the strife of the unseen powers of good and evil—God and His angels against Satan and his devils. The drama of human sin is played before our eyes on the little stage of this world, but Milton takes us behind the scenes, and reveals the hidden forces of Heaven and Hell, that shift the scenes and direct the play.

In order to understand the first two books of *Paradise Lost*, it will be necessary to epitomise the story of the whole poem. But instead of giving it in the order in which it is developed in the poem, I will give it, so to speak, "chronologically," if one can use that term of events which are supposed to have happened more in eternity than in time. The student can easily trace out for himself the order of the plot of the poem by reading the "Arguments" which Milton has prefixed to the successive Books.

1 *The scene of the story*—Before telling the story-plot, however, it will be well to say a few words in explanation of Milton's cosmography or astronomical conception of the Universe. This is based upon the old Ptolemaic astronomy, although Milton was familiar with, and probably accepted, the then new Copernican theory. The Copernican theory (so called after Copernicus, the German astronomer who was born in 1473, and died in 1543) is the basis of the scientific astronomy of to-day. It asserted that the earth was only a small planet moving with other planets round the sun, which was the centre of the solar system, and it accounted for the apparent motions of the fixed stars by the real motions of the earth on which we live. This was in direct contradiction to the old Ptolemaic theory (so called from Claudius Ptolemæus, the Alexandrian astronomer, who died in 151 A.D.), and was regarded by the Church authorities of the time as rank and dangerous heresy. According to the Ptolemaic theory, the Earth was the fixed and immovable centre of the Universe, round which

the sun and planets and all the stars revolved Ptolemy tried to account for the apparent movements of the planets and stars by supposing the earth to be surrounded by ten revolving hollow spheres, in which the sun, moon, planets and stars were fixed. The first seven spheres were the spheres of the so called Planets, in which were included the moon and the sun, beyond these was the sphere of the Fixed Stars, then the Crystalline Sphere, and lastly the "Primum Mobile," or "first moved." The universe, then, was conceived as a vast globe, the "Primum Mobile" containing within itself nine other hollow, concentric spheres or shells, revolving in different directions and at different rates round the earth as the fixed centre.

Now Milton imagines this great globe, the Universe, hanging in the midst of Chaos by a golden chain from the floor of Heaven. The idea of Chaos, the confused mass out of which the Universe (the *kosmos*, or "order") was created, is taken from the Creation story in the first chapter of *Genesis*,—"and the earth was waste and void, and darkness was upon the face of the deep" (*verse 2*). It is "a huge, limitless ocean, abyss, or quagmire, of universal darkness and lifelessness, wherein are jumbled in blustering confusion the elements of all matter, or rather the crude embryos of all the elements, ere yet they are distinguishable" (*Masson*). Below Chaos, and far below the created Universe, was Hell, prepared as a place of torment for the fallen angels. The following diagram will make this description clear, and help the reader to understand the action of the poem.



The scene of the story or drama of *Paradise Lost* is thus seen to be, not the earth merely, nor even the known universe in which the Earth is placed, but the spiritual and unseen worlds of Heaven, the dwelling-place of God, Chaos, the uncreated confusion, and Hell, the place of torment prepared for the fallen angels

(2) *The story* — *Paradise Lost* begins almost in the middle of the story Book I represents Satan and the fallen angels lying stupefied in Hell after having been driven out of Heaven For the beginning of the action we have to go on to Books V and VI of the poem, where the angel Raphael is represented as telling the story from the beginning to Adam in Paradise We must begin the epitome of the story from that point

Milton's story of the Fall of Man begins, long before man or the world he inhabits were created, with the story of the fall of the angels He imagines God dwelling in His unapproachable glory and Majesty in Heaven, surrounded by countless hosts of spiritual beings, the angels, the Seraphim and Cherubim, in their ordered ranks of arch-angels, "princes, potentates and powers" Amongst the chief of these angelic beings, equal if not superior to the great arch-angels Michael, Gabriel and Raphael, is one whose heavenly name is now lost, but who has long been known to mankind as Satan ("the Adversary") He is supposed to be ambitious of the place next to God Himself These comes a

“day” when the Almighty summons all the angelic hosts before His throne, beside which sits in glory the Divine Son (Messiah or Christ), and proclaims —

“This day I have begot whom I declare
 My only Son, and on this holy hill
 Him have anointed, whom ye now behold
 At my right hand Your Head I him appoint ,
 And by Myself have sworn to him shall bow
 All knees in Heaven, and shall confess him Lord ”

All the great angels rejoice and pay homage to the Divine Son, except the arch-angel afterwards called Satan His ambition being thwarted, he is filled with rage and envy, and resolves to rebel With the help of his chief follower, an angel afterwards known as Beelzebub, he seduces a third of the angelic hosts from their allegiance, and raises the standard of revolt against the Almighty For two days there is war in Heaven between Satan and his followers, and the arch-angel Michael and the loyal angels On the third day, Messiah, the Divine Son, rides forth in His chariot, and by the terror of His majesty alone drives the rebellious hosts right out of Heaven and down into Chaos For nine days they fall through Chaos, until Hell, the place of torment created out of Chaos to be their eternal prison, receives them For nine days more Satan and his host lie stunned and stupefied in that “dungeon horrible ”

(Note —This story of the fall of the angels and the origin of the Devil, or Satan, Milton derived from Jewish and Christian traditions The only support for it in the Bible seems to be two verses in the New Testament, *viz.*, *Jude* 6, “And the angels which kept not their first estate, but left their own habitation, He hath reserved in everlasting chains under darkness unto the judgment of the great day”, and 2 *Peter* II, 4, “For if God

spared not the angels that sinned, but cast them down to hell, and delivered them into chains of darkness, to be reserved unto judgment," etc)

During this second period of nine days, when the fallen angels are lying stunned in the burning lake, the creation of our Universe, and of man, the creature whom God destines to take the place of the rebel angels in Heaven, takes place. Milton puts the story of the creation in the mouth of Raphael in Book *VII*. He follows in all essentials the creation-story as told in the first chapter of *Genesis*, with its six days of creative work and its seventh day of Sabbath rest, though of course he embellishes and expands it with his own poetic imagination. As explained before, the Universe is conceived as a huge hollow globe created out of Chaos by the Messiah acting as the Eternal Father's Agent ("The Word of God"), in the centre of whose inner revolving spheres is the earth. On the Earth a beautiful garden, Paradise, is planted, and in Paradise, are placed the first pair of the newly created race of man, Adam and Eve.

We now go back to Book I, and follow the fortunes of Satan and his followers. After the nine days of stupefaction, the fallen angels awake. Satan, their leader, is the first to rise, and, rousing his chief follower, Beelzebub, he calls his defeated hosts,—“Awake! Arise! or be for ever fallen!”, and they obey his summons. Although defeated, cast out of Heaven and imprisoned in the burning pit of Hell, Satan's spirit is still unbroken, and defiant, and with his wonderful eloquence he puts new courage into his followers, and inspires them with his own unyielding determination. With magic swiftness they build Pandemonium, the infernal palace, in which the chief of them assemble at their leader's summons in council of war. The second Book is largely occupied with this conference, and the speeches of the leaders—

some counselling submission, and some further resistance. At last Beelzebub proposes a scheme, really Satan's, which meets with general approbation. He argues that direct opposition to the Almighty is hopeless, and tame submission unthinkable, but there is a way by which indirectly they may revenge themselves on their Omnipotent Persecutor. This is by ruining the new being, man, whose creation had been prophesied to take place about this time, and whom God doubtless meant to take their place in Heaven. When this diabolical plot has been approved of by the infernal council, Satan himself offers to undertake the perilous mission of finding out if the creation of man has really taken place, and of discovering his whereabouts and devising the best means of accomplishing his ruin.

The latter part of Book II describes Satan's adventurous journey past the gates of Hell, guarded by Sin and Death, and up through Chaos, until at last he comes upon the newly created Universe, hanging in Chaos by a golden chain from Heaven, within and at the centre of which is the Earth, with Paradise, and Adam and Eve. Satan finds his way into the Universe through the opening in the "Primum Mobile" just under the floor of Heaven, wings his way down through the turning spheres to the Sun, whence he descries the Earth itself, the goal of his journey. In spite of the sentinel angels set to guard the newly created man and woman, Satan finds his way to Paradise itself and lays his plans to ruin the pair.

Milton pauses at this point in the story, and in Book III tries to fulfil his promise "to justify the ways of God to man," by explaining the Christian doctrine of sin, atonement and redemption, by means of somewhat heavy theological speeches placed in the mouth of the Almighty and the Divine Son. He explains that all Satan's plot and movements are of course known to God,

as is also their future success. Man, created a free being, capable of resisting temptation, will fall before Satan's attack. But this is allowed because man's redemption and Satan's ultimate defeat will be accomplished by Christ's atoning death in the future.

In order that man may have every chance and not be taken unawares in the coming struggle, the angel Raphael is sent down from Heaven to Eden to prepare him, and Books V to VIII are occupied with his conversation. Raphael warns Adam of the presence in the Universe of his enemy, Satan, and then tells him the story (already epitomised) of the revolt of Satan and his expulsion from Heaven, of the creation of the Universe, and of Adam's own creation and the purpose of his being. After an earnest exhortation to resist all temptation and remain faithful to God, Raphael leaves Adam and returns to Heaven.

Meanwhile Satan had been occupied in exploring Paradise, and devising means for carrying out his diabolical plot for the ruin of man. He knows that man is a free will being, and that to test him God has given him liberty except in one particular—he is forbidden to eat of the fruit of one tree in the garden, the tree of the knowledge of good and evil. If Satan can tempt him to disobey that one command, he will accomplish his ruin, and be able to introduce into the world Sin and Death. In Book IX Milton tells the story of the temptation in the garden and the fall of man. He follows the Bible story closely, embellishing it with his own imagination, and expanding its details. Satan enters into the serpent, tempts Eve when she is alone and persuades her

* *Note*—In the Bible story the tempter is the serpent, one of "the beasts of the field" created by God for man's pleasure. But Christian theology identified the serpent with the Devil, so that the writer of *Revelation* speaks of "the great dragon the old serpent, that is called the Devil and Satan, the deceiver of the whole world" (*Revelation*, XI-9). Milton combines the two ideas by making *Satan* enter the *serpent*.

to eat "The forbidden fruit," which she offers to Adam. Adam is not deceived, but eats with Eve because in his great love for her he would rather share her ruin than be safe alone. In Book X the Divine Son descends to Eden and pronounces sentence on the guilty pair, who are ordered to leave Paradise.

Meanwhile, Sin and Death, in Hell, know by sympathy that Satan has succeeded in his plot, and they build a highway from Hell to the Earth so that they, and Satan and his angels, may have free passage to man's abode. Satan arrives in Hell in triumph, and announces his success to his assembled followers in Pandemonium, who, in the moment of their exultation, are turned into hissing serpents.

At the intercession of the Son of God, the Father accepts the penitence of Adam and Eve, and mitigates their punishment by allowing the arch-angel Michael to descend to Eden and tell Adam by means of a series of pictures the future history of his race, culminating in its redemption through the incarnation, life, death and resurrection of Christ, the Son of God. Then Michael leads them to the eastern gate of Paradise and sends them forth into the world outside. Paradise is lost and

" They, looking back, all the eastern side beheld
Of Paradise, so late their happy seat,
Waved over by that flaming brand, the gate
With dreadful faces thronged and fiery arms,
Some natural tears they dropt, but wiped them soon
The world was all before them, where to choose
Their place of rest, and Providence their guide
They, hand in hand, with wandering steps and slow,
Through Eden took their solitary way "

3 The *characters of the story*—*Satan*. In the first and second Book of *Paradise Lost* we are concerned only with the

characters of the Fallen Angels, especially with that of Satan Milton gives to the leaders of the defeated hosts the names of the heathen gods or idols of Palestine, familiar in the Bible Story, according to the theory that the gods of the heathen were really devils who led the nations astray from the true worship of the One God to the bestial idolatry of paganism. The characters of the chief of these are well expressed in their speeches in the infernal council described in Book II. The student should analyse these characters for himself. There was Moloch, "the strongest and the fiercest spirit that fought in Heaven," Belial whose "tongue dropt manna, and could make the worse appear The better reason," but whose "thoughts were low. To vice industrious, but to nobler deeds timorous and slothful", Mammom, the god of gold, "the least erected spirit that fell from Heaven", and, lastly, Beelzebub, the shrewd and cunning chief counsellor of Satan,— "deep on (whose) front engraven Deliberation sat and public care."

The character of Satan, however, overshadows all the rest, and indeed dominates the whole poem to such an extent that many critics have held him to be the real hero of *Paradise Lost*. Adam, our first parent, whose temptation and fall is the central subject of the epic and whom Milton probably intended to be its hero, is a somewhat colourless figure in whom we cannot get up much interest, except to pity his tragic fate. The character who achieves the greatest glory in the poem is Messiah, the Divine Son, but He can scarcely be taken as its hero. Satan's character, however, is so powerfully delineated, and his action is so dominant, that, if he be not the hero, he is at any rate the most terribly fascinating figure in *Paradise Lost*. He is Milton's own creation. The mediæval conception of the Devil, as a powerful and mischievous imp with horns and tail and cloven

hoof, was grotesque the Devil of the New Testament was the spirit of unadulterated evil, or purely malignant, diabolical power, often typified under the figure of the great Dragon or Serpent, the Devil of Protestant theology was a mixture of the mediæval fiend and the Biblical Prince of Darkness—a real person, terribly powerful and yet grotesque, wholly evil and eternally malignant Milton's Satan is none of these At the beginning of the poem, in Books I and II, he is an awe inspiring and magnificent figure, whose "form had yet not lost All his original brightness, nor appeared Less than arch-angel ruined" He is wicked, of course, a rebel against God, whose heart is consumed with pride, disappointed ambition, rage and malice, but there is a grandeur in his pride, a magnificence in his hate, and a heroism in his endurance of awful suffering and in his unconquered will, that, whether we will it or no, elicits our admiration In fact at this stage, he is by no means wholly evil, but a mixed character in which much good still lingers "He is selfish, but with abrupt touches of unselfishness He is proud, but his pride is for others as well as himself He is full of envy and malice, yet he often hates these passions in himself He destroys, but it is with difficulty he overcomes his pity for those he destroys He is the great rebel against goodness, but he persuades himself it is for the sake of freedom

..He is ruthless in his sacrifice of his comrades to his egotism, but he so does it as to win the honour and retain the love of those he sacrifices . He hates God, but at first his hatred is not mean, it is carried out with indomitable will and courage, not to be subdued by pain He lets loose Hell, and Sin, and Death on Earth, but in the doing of it he is sorry It is the mixed human character in which goodness is, but in which evil predominates It only ceases to be human at the very end, when evil has driven out all good It is this humanity that makes him

the most interesting character in *Paradise Lost* to those who do not read the poem to the close" (Stopford Brooke)

This last sentence must be kept in mind by those who study only the first two Books of *Paradise Lost* for Milton's Satan gradually deteriorates before our eyes as the poem proceeds. He loses the grandeur of character he has at first, as he deliberately devotes himself more and more fully to his diabolical design to ruin mankind, until, all elements of good being gradually lost, he sinks into the cunning and wholly malignant fiend who fittingly at the end takes the shape of a monstrous hissing serpent. In fact in his Satan Milton gives us "the history of the Individual Will, perverted and placed in deadly antagonism with the General Will--that is, with the will of God", and the history of such a perversion of will must end in degradation.

In the first two books, however, this deterioration has not begun, and he remains here an awful and evil, and yet a grand and heroic, figure. Hazlitt well sums up the impression he makes: "Satan is not the principle of malignity, or of the abstract love of evil, but of the abstract love of power, of pride, of self-will personified, to which last principle all other good and evil, and even his own, are subordinate. From this principle he never once flinches. His love of power and contempt for suffering are never once relaxed from the highest pitch of intensity. His thoughts burn like a hell within him, but the power of thought holds dominion in his mind over every other consideration. He expresses the sum and substance of all ambition in one line 'Fallen cherub, to be weak is miserable, Doing or suffering.' After such a conflict as his and such a defeat, to retreat in order, to rally, to make terms, to exist at all, is something, but he does more than this: he founds a new empire in Hell, and from it

conquers this new world whither he bends his undaunted flight,
forcing his way through nether and surrounding fires ”

V —MILTON'S VERSIFICATION

Paradise Lost is written in what is called blank verse, or unrhymed Iambic Pentameter. In order to explain what these terms mean, it is necessary to say a few words about the elementary principles of versification, or verse-mechanism, in English poetry.

The fundamental characteristic of poetry, or verse is *rhythm*, i.e., the regular movement or swing, so noticeable in poetry as distinguished from prose, that is due to the fall of the *accent*. Accent means the stress laid on one syllable in a word as compared with others near —e.g., in the word *hol'y* we lay stress on the first syllable, and not on the second, while in *dema'nd* we lay stress on the second and not the first. Syllables having the accent or stress are called accented syllables, and those without it are unaccented syllables.

There is accent as well as emphasis in prose, but it occurs at irregular intervals. The fundamental rule of rhythm in poetry is that accented syllables generally recur at equal intervals of time. For example, take line 950 in Book II of *Paradise Lost* —

“ *And swims', or sinks', or wades', or creeps', or flies'* ”

In this line as we read it we *feel* there is a regular swing or rhythm, and when we come to examine it we find that this is because every second syllable is accented. Now if we divide the line into sections where the accents fall we find, as there are

* (Note — Accent is not the same emphasis, which means the voice stress put upon a word or words in a sentence to mark their importance)

five accented syllables, we have five sections, each section consisting of two syllables, the first unaccented and the second accented, thus—

“ And swims’ or sinks’, or wades’, or creeps’ or flies’ ”

In prosody or versification, each of these sections of a line of poetry is called a *foot*, and the metre (or measure) in which the poetry is written depends on two things (1) the number of feet in the line, (2) the number of syllables and the place of the accent in each foot

(1) A line of poetry is a combination of rhythmical feet felt to make a whole. Lines may consist of two, three, four, five, six, seven or eight feet and the metres or measures in which poetry is written receive names derived from the Greek expressing these different numbers of feet in a line. For example, the metre of a line consisting of three feet is called *trimeter* (i.e., “three measure,” from the Greek *tria*, three) that of one of four feet is called *tetrameter* (“four measure,” from *tettaros* four), one of five is called *pentameter* (“five measure,” from *penta* five), one of six, *hexameter* (“six measure,” from *hex*, six) etc. Of course when we say a line has three, four or five feet, it means it has three, four or five accented syllables, but that does not tell us how many syllables the whole line has, for there are unaccented syllables as well. So before we can say exactly what the metre of the line is, we must know how many syllables there are in each foot, in other words of what kind of feet the line is composed

(2) A poetic foot is a specific combination of accented and unaccented syllables. In English verse, a foot can never have more than three syllables, and very rarely less than two. Feet differ from each other in the number of syllables (two or three),

and in the place of the accent (on the first, second or third syllable) This gives rise to five different kinds of feet, which have names derived from Greek prosody, *viz* 'Iambus, Trochee, Anapaest, Dactyl and Amphibrach

The Iambus and the Trochee each consist of two syllables only and the only difference between them is the position of the accent

- (1) The *Iambus* consists of two syllables with the accent on the *second*—*i e*, the first unaccented, and the second accented *e g*, delight', rejoice', believe'
- (2) The *Trochee* has the accent on the *first* syllable, the second being unaccented *e g*, hap'py, gen'tle, Mil'ton

The other three kinds of feet have three syllables each, and differ only in the position of the accent

- (3) The *Anapaest* (3 syllables) has the accent on the third syllable, *i e*, it consists of two unaccented syllables, and one accented *e g*, re-appear', promenade'
- (4) The *Dactyl* (3 syllables) consists of one accented syllable followed by two unaccented syllables, *i e*, accent is on the first syllable *e g*, mes'senger, pe'rilous, ter'rify
- (5) The *Amphibrach* (3 syllables) consists of one unaccented, then one accented, and again one unaccented syllable, *i e*, the accent is on the second syllable, *e g*, inhei't, astound'ing

Dactyls and Amphibrachs are exceedingly rare in English poetry, and Anapaests not frequent Most English verse is written in Iambuses and Trochees, and by far the most in Iambuses The Iambic foot is the great favourite

The full name of a particular metre will indicate both the *number* of feet and the *kind* of feet in a line, e.g., *Iambu trimeter* means the lines consist of three Iambuses *Trochæu tetrameter*, lines of four Trochees, *Anapæstu tetrameter*, lines of four Anapæsts, *Iambu pentameter*, lines of five Iambuses, and so on

To analyse a line into its proper number of feet and to say what kind of feet they are, is to *scan* the line, and the action is called *scanning*

For example, take line 2 of Book I (*Paradise Lost*)

“ Of that forbidden tree whose mortal taste ”

We scan it thus —

“ Of that /foi'bid' -den tree' /whose moi'-tal taste' , ”

marking the accented syllables, and dividing the feet As there are five feet in the line, the metre must be *pentameter*, and as all the feet are Iambuses, the metre is *Iambu pentameter*

This metre, Iambic pentameter, is the metre in which *Paradise Lost* is written But it is a particular kind of Iambic Pentameter, called Blank Verse, which is the name given to this metre when it is *unrhymed* The poet Pope wrote most of his verse in Iambic pentameters rhymed in couplets This is called Heroic Measure Milton deliberately avoided rhyme, which he called “the jingling sound of like endings,” and “no necessary adjunct or true ornament of poem or good verse, in longer works especially, but the invention of a barbarous age, to set off wretched matter and lame metre” (Preface to *Paradise Lost*) He says his poem is written in “English heroic verse without rime,” i.e., blank verse, or unrhymed Iambic Pentameter metre

Of this difficult metre Milton is rightly considered the greatest master in the English language The metre has a tendency to become monotonous, but Milton's verse is never monotonous The

reason for this is his skilful variation of the metre by the introduction of different kinds of feet in a line, and by the management of the pause. A great many of his lines are strictly regular, but not so many as might be expected, and very rarely are two or three of them found consecutively. To give variety and prevent monotony he constantly introduces irregular lines. These lines may be irregular for two reasons. (1) Sometimes they contain feet that are not Iambuses, *e.g.*, in the following, *trochees* are introduced —

“Hoi’r¹-bly loud’/unlike’/the fo¹-me¹ shout’/”

“Drink’ the’clear stream’ , and noth’-ing wear’/but freeze’/”

“From that’/plac¹id’aspect’/and weak’ regard’

In all these lines there are only ten syllables, but all the feet are not Iambuses. Some of Milton’s lines have other kinds of feet introduced as well as Trochees.

(2) Sometimes the lines contain more than the regular ten syllables

“Wherefore didst thou beget me ? I sought it not ” (II)

“To quench the dought of Phoebus which as they taste ” (II)

(3) He often adds an extra syllable at the end of a line, called the *supernumerary final syllable* *e.g.*,

“While thus’/I call¹ed’/and stray¹ed’/I knew’/not wh¹-ther’

Milton also avoids monotony by the varied way he places the *caesura*, or pause—the name given to the natural pause which occurs in most lines before the end. The monotony of Pope’s poetry is largely due to the fact that this pause falls nearly always in the same place. Milton often places it after the third foot *e.g.*,

“Prove on the flood extended long and large

Lay floa’/-ting man’/-r a rood’ ”/(II)

Sometimes after the second foot, *e.g.*,

“ A thousand demi-gods or golden seats
Frequent and full ” (II)

Sometimes the pause comes in the middle of the third foot, or the middle of the fourth, and more rarely after the completed fourth foot, or the middle of the second. These constant variations prevent the rhythm from becoming monotonous.

The chief characteristic of Milton's verse is majestic dignity of stately movement, and a full sonorous music. It has often been well compared to the sound of an organ. Tennyson well expresses the grand and stately character of the verse in his lines to Milton —

“ O mighty mouth'd inventor of harmonies,
O skill'd to sing of Time or Eternity,
God gifted organ-voice of England,
Milton, a name to resound for ages , ”

VI — THE BIBLE AND PARADISE LOST

The theme of the poem is Biblical, and the poem is so full of allusions to the events, characters and teaching of the Bible, that it cannot be properly understood without some knowledge of the Jewish and Christian Scriptures. The student ought to have an English Bible (preferably a Revised Version), and read up for himself the passages and stories alluded to, according to the references given in the Notes. The Bible is divided into two parts — the Old Testament, which is the Bible of the Jews, and the New Testament, which is, with the Old Testament, the Bible of the Christians, but which the Jews reject. The Old Testament is composed of many different books written at different periods and by different writers. The New Testament books were all written within a century of Christ's death. The references in the Notes are to the various books of the Bible.

PARADISE LOST.

BOOK I

THE ARGUMENT

This First Book proposes, first in brief, the whole subject—Man's disobedience, and the loss thereupon of Paradise wherein he was placed: then touches the prime cause of his fall—the Serpent, or rather Satan in the Serpent, who revolting from God and drawing to his side many legions of Angels was by the command of God driven out of Heaven with all his crew, into the great Deep. Which action passed over, the Poem hastens into the midst of things, presenting Satan, with his Angels, now fallen into Hell—described here not in the Centre (for heaven and earth may be supposed as yet not made, certainly not yet accursed) but in a place of utter darkness fittest called Chaos. Here Satan with his Angels lying on the burning lake, thunderstruck and astonished, after a certain space recovers as from confusion, calls up him who next in order and dignity lay by him: they confer of their miserable fall. Satan awakens all his legions, who lay till then in the same manner cofounded. They rise, then numbers array of battle: their chief leader is named according to the idols known afterwards in Canaan and the countries adjoining. To these Satan directs his speech, comforts them with hope yet of regaining Heaven, but tells them listly, of a new world and new kind of creature to be created, according to an ancient prophecy, or report, in Heaven—for that Angels were long before this visible creation was the opinion of many ancient Fathers. To find out the truth of this prophecy, and what to determine thereon, he refers to a full council. What his associates thence attempt Pandemonium the palace of Satan rises, suddenly built out of the Deep: the infernal Peers there sit in council.

OF Man's first disobedience, and the fruit
Of that forbidden tree, whose mortal taste
Brought death into the World, and all our woe,
With loss of Eden, till one greater Man
Restore us, and regain the blissful seat;
Sing, Heavenly Muse, that, on the secret top
Of Oreb, or of Sinai, didst inspire
That shepherd, who first taught the chosen seed,
In the beginning how the heavens and earth
Rose out of Chaos: or, if Sion hill

Delight thee more, and Siloa's brook that flowed
 Fast by the oracle of God, I thence
 Invoke thy aid to my adventurous song,
 That with no middle flight intends to soar
 Above the Aonian mount, while it pursues
 Things unattempted yet in prose or rhyme
 And chiefly Thou, O Spirit that dost prefer
 Before all temples the upright heart and pure,
 Instruct me, for Thou know'st, Thou from the first
 Wast present, and, with mighty wings outspread, 20
 Dove-like sat'st brooding on the vast Abyss,
 And mad'st it pregnant what in me is dark
 Illumine, what is low raise and support,
 That, to the highth of this great argument,
 I may assert Eternal Providence,
 And justify the ways of God to men

Say first—for Heaven hides nothing from thy view,
 Nor the deep tract of Hell—say first what cause
 Moved our grand Parents, in that happy state,
 Favoured of Heaven so highly, to fall off 30
 From then Creator, and transgress his will,
 For one restraint lords of the World besides
 Who first seduced them to that foul revolt?

The infernal Serpent, he it was whose guile,
 Stirred up with envy and revenge, deceived
 The mother of mankind, what time his pride
 Had cast him out from Heaven, with all his host
 Of rebel Angels, by whose aid, aspiring,
 To set himself in glory above his peers,
 He trusted to have equalled the Most High, 40
 If he opposed, and, with ambitious aim
 Against the throne and monarchy of God,
 Raised impious war in Heaven and battle proud,
 With vain attempt Him the Almighty Power
 Hurl'd headlong flaming from the ethereal sky,
 With hideous ruin and combustion, down
 To bottomless perdition, there to dwell

give him chains and fire

In adamantyne chains and penal fire,
Who durst defy the Omnipotent to arms

Nine times the space that measures day and night 50

To mortal men, he, with his horrid crew,
Lay vanquished, rolling in the fiery gulf,
Confounded, though immortal But his doom
Reserved him to more wrath, for now the thought
Both of lost happiness and lasting pain

Torments him round he throws his baleful eyes,

That witnessed huge affliction and dismay,

Mixed with obdurate pride and steadfast hate

At once, as far as Angel's ken, he views

The dismal situation waste and wild 60

A dungeon horrible, on all sides round,

As one great furnace flamed, yet from those flames

No light, but rather darkness visible

Served only to discover sights of woe,

Regions of sorrow, doleful shades, where peace

And rest can never dwell, hope never comes

That comes to all, but torture without end

Still urges, and a fiery deluge, fed

With ever-burning sulphur unconsumed

Such place Eternal Justice had prepared 70

For those rebellious, here their prison ordained

In utter darkness, and their portion set,

As far removed from God and light of Heaven

As from the centre thrice to the utmost pole

Oh how unlike the place from whence they fell !

There the companions of his fall, o'erwhelmed

With floods and whirlwinds of tempestuous fire,

He soon discerns, and, weltering by his side,

One next himself in power, and next in crime,

Long after known in Palestine, and named,

BEELZEBUB. To whom the Arch-Enemy,

And thence in Heaven called SATAN, with bold words

Breaking the horrid silence, thus began —

“ If thou beest he—but Oh how fallen ! how changed

PARADISE LOST

From him !—who, in the happy realms of light,
 Clothed with transcendent brightness, didst outshine
 Myriads, though bright—if he whom mutual league,
 United thoughts and counsels, equal hope
 And hazard in the glorious enterprise,
 Joined with me once, now misery joined 90
 In equal ruin, into what pit thou seest
 From what highth fallen so much the stronger proved
 He with his thunder and till then who knew
 The force of those dire arms? Yet not for those,
 Nor what the potent Victor in his rage
 Can else inflict, do I repent, or change,
 Though changed in outward lustre, that fixed mind,
 And high disdain from sense of injured merit,
 That with the Mightiest raised me to contend,
 And to the fierce contention brought along 100
 Innumerable force of Spirits armed,
 That durst dislike his reign, and, me preferring,
 His utmost power with adverse power opposed
 In dubious battle on the plains of Heaven,
 And shook his throne What though the field be lost?
 All is not lost—the unconquerable will,
 And study of revenge, immortal hate,
 And courage never to submit or yield
 And what is else not to be overcome?
 That glory never shall his wrath or might 110
 Extort from me To bow and sue for grace
 With suppliant knee, and deify his power
 Who, from the terror of this arm, so late
 Doubted his empire—that were low indeed,
 That were an ignominy and shame beneath
 This downfall, since, by fate, the strength of Gods,
 And this empyreal substance, cannot fail,
 Since, through experience of this great event,
 In arms not worse, in foresight much advanced,
 We may with more successful hope resolve 120
 To wage by force or guile eternal war,

Inreconcilable to our grand Foe,
 Who now triumphs, and in the excess of joy
 Sole reigning holds the tyranny of Heaven”

So spake the apostate Angel, though in pain,
 Vaunting aloud, but racked with deep despair,
 And him thus answered soon his bold compeer —

“O Prince, O Chief of many thronèd Powers
 That led the embattled Seraphim to war
 Under thy conduct, and, in dreadful deeds 130
 Fearless, endangered Heaven’s perpetual King,
 And put to proof his high supremacy,
 Whether upheld by strength, or chance, or fate,
 Too well I see and rue the due event

That, with sad overthrow and foul defeat,
 Hath lost us Heaven, and all this mighty host
 In horrible destruction laid thus low,
 As far as Gods and Heavenly Essences
 Can perish for the mind and spirit remains 140
 Invincible, and vigour soon returns,

Though all our glory extinct, and happy state
 Here swallowed up in endless misery
 But what if He our Conqueror (whom I now
 Of force believe almighty, since no less
 Than such could have o’erpowered such force as ours
 Have left us this our spirit and strength entire,
 Strongly to suffer and support our pains,
 That we may so suffice his vengeful ire,
 Or do him mightier service as his thralls
 By right of war, whate’er his business be, 150
 Here in the heart of Hell to work in fire,
 Or do his errands in the gloomy Deep?
 What can it then avail though yet we feel
 Strength undiminished, or eternal being
 To undergo eternal punishment?” [ed —

Whereto with speedy words the Arch-Fiend repli-
 ‘ Fallen Cherub, to be weak is miserable,
 Doing or suffering but of this be sure —

To do aught good never will be our task,
 But ever to do ill our sole delight, 160
 As being the contrary to His high will,
 Whom we resist If then his providence
 Out of our evil seek to bring forth good
 Our labour must be to pervert that end,
 And out of good still to find means of evil,
 Which oftentimes may succeed so as perhaps
 Shall grieve him, if I fail not, and disturb
 His inmost counsels from their destined aim
 But see ! the angry Victor hath recalled
 His ministers of vengeance and pursuit 170
 Back to the gates of Heaven the sulphurous hail,
 Shot after us in storm, o'erblown hath laid
 The fiery surge that from the precipice
 Of Heaven received us falling, and the thunder
 Winged with red lightning and impetuous rage,
 Perhaps hath spent his shafts, and ceases now
 To bellow through the vast and boundless Deep
 Let us not slip the occasion, whether scorn
 Or satiate fury yield it from our Foe
 Seest thou yon dreary plain, forlorn and wild, 180
 The seat of desolation, void of light,
 Save what the glimmering of these livid flames
 Casts pale and dreadful ? Thither let us tend
 From off the tossing of these fiery waves,
 There rest, if any rest can harbour there,
 And, re-assembling our afflicted powers,
 Consult how we may henceforth most offend
 Our enemy, our own loss how repair,
 How overcome this dire calamity,
 What reinforcement we may gain from hope, 190
 If not what resolution from despair "

Thus Satan, talking to his nearest mate,
 With head uplift above the wave, and eyes
 That sparkling blazed, his other parts besides
 Prone on the flood, extended long and large,

Lay floating many a rood, in bulk as huge
As whom the fables name of monstrous size,
Titanian or Earth-born, that warred on Jove
Briareos or Typhon, whom the den
By ancient Tarsus held, or that sea beast 200
Leviathan, which God of all his works
Created hugest that swim the ocean stream
Him, haply slumbering on the Norway foam,
The pilot of some small night-foundered skiff,
Deeming some island, oft, so seamen tell,
With fixed anchor in his scaly rind,
Moors by his side the lee, while night
Invests the sea, and wished morn delays
So stretched out huge in length the Achæid fiend lay,
Chained on the burning lake, nor ever thence 210
Had risen, or heaved his head, but that the will
And high permission of all-ruling Heaven
Left him at large to his own dark designs,
That with reiterated crimes he might
Heap on himself damnation, while he sought
Evil to others, and enrag'd might see
How all his malice served but to bring forth
Infinite goodness, grace, and mercy, shewn
On man by him seduced, but on himself
Treble confusion, wrath, and vengeance pour'd. 220
Forthwith upright he rears from off the pool
His mighty stature, on each hand the flames,
Driven backwards slope their pointing spires, and, roll'd
In billows, leave in the midst a horrid vale
Then with expanded wings he steers his flight
Aloft, incumbent on the dusky air,
That felt unusual weight, till on dry land
He lights, if it were land that ever burn'd
With solid, as the lake with liquid fire,
And such appear'd in hue, as when the force 230
Of subterranean wind transports a hill
Torn from Pelorus, or the shatter'd side

Of thundering Ætna, whose combustible
 And fuell'd entrails thence conceiving fire,
 Sublimed with mineral fury, aid the winds,
 And leave a singèd bottom all involved
 With stench and smoke Such resting found the sole
 Of unblest feet Him followed his next mate,
 Both glorying to have 'scar'd the Stygian flood,
 As gods, and by their ov' 'recover'd strength, 240
 Not by the sufferance .pernal power

“Is this the region, this the soil, the clime,”
 Said then the lost Archangel “this the seat
 That we must change for Heaven? this mournful gloom
 For that celestial light” Be it so, since He,
 Who now is Sovran, can dispose, and bid
 What shall be right farthest from Him is best
 Whom reason hath equall'd, force hath made supreme
 Above his equals Farewell, happy fields,
 Where joy for ever dwells! Hail, honours! hail, 250
 Infernal world! and thou, profoundest Hell,
 Receive thy new possessor, one who brings
 A mind not to be changed by place or time
 The mind is its own place, and in itself
 Can make a Heaven, of Hell, a Hell of Heaven,
 What matter where, if I be still the same,
 And what I should be, all but less than he
 Whom thunder hath made greater? Here at least
 We shall be free, the Almighty hath not built
 Here for his envy, will not drive us hence 260
 Here we may reign secure, and, in my choice,
 To reign is worth ambition, though in Hell
 Better to reign in Hell than serve in Heaven
 But wherefore let we then our faithful friends,
 The associates and co-partners of our loss,
 Lie thus astonish'd on the oblivious pool,
 And call them not to share with us their part
 In this unhappy mansion, or once more
 With rallied arms to try what may be yet

Regain'd in Heaven, or what more lost in Hell?" 270

So Satan spake, and him Beelzebub
Thus answer'd — "Leader of those armies bright,
Which, but the Omnipotent, none could have foil'd!
If once they hear that voice, their liveliest pledge
Of hope in fears and dangers, heard so oft
In worst extremes, and on the perilous edge
Of battle when it raged; — all assaults
Their surest signal, they'll soon resume
New courage and revive, though now they lie
Groveling and prostrate on yon lake of fire, 280
As we erewhile, astounded and amazed
No wonder, fallen such a pernicious highth."

He scarce had ceased when the superior Fiend
Was moving toward the shore his ponderous shield,
Ethereal temper, massy, large, and round,
Behind him cast The broad circumference
Hung on his shoulders like the moon, whose orb
Through optic glass the Tuscan artist views
At evening, from the top of Fesolè,
On in Valdarno, to descry new lands, 290
Rivers, or mountains, in her spotty globe
His spear, to equal which the tallest pine,
Hewn on Norwegian hills, to be the mast
Of some great ammiral, were but a wand,
He walk'd with, to support uneasy steps
Over the burning marle, not like those steps
On Heaven's azure, and the torrid clime
Smote on him sore besides, vaulted with fire
Nathless he so endured, till on the beach
Of that inflamed sea he stood, and call'd 300
His legions, angel forms, who lay entranced,
Thick as autumnal leaves that strew the brooks
In Vallombrosa, where the Etrurian shades
High over-arch'd imbower, or scatter'd sedge
Afloat, when with fierce winds Orion armed
Hath vexed the Red-Sea coast, whose waves o'erthrew

Busiris and his Memphian chivalry,
 While with perfidious hatred they pursued
 The sojourners of Goshen, who beheld
 From the safe shore their floating carcasses 310
 And broken chariot wheels so thick bestrown,
 Abject and lost, lay these, covering the flood,
 Under amazement of their hideous change
 He call'd so loud, that all the hollow deep
 Of Heil resounded "Princes, potentates,
 Warriors, the flower of heaven, once yours, now lost,
 If such astonishment as this can seize
 Eternal spirits ! Or have ye chosen this place
 After the toil of battle to repose
 Your wearied virtue, for the ease you find 320
 To slumber here, as in the vales of Heaven ?
 Or in this abject posture have ye sworn
 To adore the Conqueror, who now beholds
 Cherub and Seraph rolling in the flood,
 With scatter'd arms and ensigns, till anon
 His swift pursuers from Heaven-gates discern
 The advantage, and, descending, tread us down
 Thus drooping, or with linked thunderbolts
 Transfix us to the bottom of this gulf ?—
 Awake, arise, or be for ever fallen !" 330

They heard, and were abash'd, and up they sprung
 Upon the wing, as when men wont to watch,
 On duty sleeping found by whom they dread,
 Rouse and bestir themselves ere well awake
 Nor did they not perceive the evil plight
 In which they were, or the fierce pains not feel,
 Yet to their general's voice they soon obey'd,
 Innumerable As when the potent rod
 Of Amram's son, in Egypt's evil day,
 Waved round the coast, up called a pitchy cloud 340
 Of locusts, warping on the eastern wind,
 That o'er the realm of impious Pharaoh hung
 Like night, and darkened all the land of Nile.

So numberless were those bad angels seen
 Hovering on wing under the cope of Hell,
 'Twixt upper, nether, and surrounding fires
 Till, as a signal given, the uplifted spear
 Of their great sultan waving to direct
 Their course, in even balance down they light
 On the firm brimstone, and fill all the plain 350
 A multitude, like which the populous North
 Pour'd never from her frozen loins, to pass
 Rhene or the Danaw, when her barbarous sons
 Came like a deluge on the South, and spread
 Beneath Gibraltar to the Libyan sands
 Forthwith from every squadron and each band,
 The heads and leaders thither haste, where stood
 Their great commander, godlike shapes and forms
 Excelling human, princely dignities,
 And Powers that erst in Heaven sat on thrones, 360
 Though of their names in heavenly records now
 Be no memorial, blotted out and ras'd
 By their rebellion from the Books of Life
 Nor had they yet among the sons of Eve
 Got them new names, till, wandering o'er the earth,
 Through God's high sufferance for the trial of man,
 By falsities and lies the greatest part
 Of mankind they corrupted to forsake
 God their Creator, and the invisible
 Glory of Him that made them to transform'''' 370
 Oft to the image of a brute, adorn'd
 With gay religions full of pomp and gold,
 And devils to adore for deities
 Then were they known to men by various names,
 And various idols through the heathen world [last,
 Say, Muse, their names then known, who first, who
 Roused from the slumber on that fiery couch,
 At their great Emperor's call, as next in worth
 Came singly where he stood on the bare strand,
 While the promiscuous crowd stood yet aloof 380

The chief were those, who, from the pit of Hell
 Roaming to seek their prey on earth, durst fix
 Their seats, long after, next the seat of God,
 Their altars by His altar, gods adored
 Among the nations round, and durst abide
 Jehovah thundering out of Sion, throned
 Between the Cherubim yea, often placed
 Within His sanctuary itself their shrines,
 Abominations, and with cursed things
 His holy rites and solemn fasts profaned, ~~~~~ 390
 And with their darkness durst affront His light

First Moloch, horrid king, besmear'd with blood
 Of human sacrifice, and parents' tears,
 Though, for the noise of drums and timbrels loud,
 Their children's cries unheard, that pass'd through fire
 To his grim idol Him the Ammonite
 Worshipped in Rabba and her watery plain,
 In Argob, and in Basan, to the stream
 Of utmost Arnon Not content with such
 Audacious neighbourhood, the wisest heart 400
 Of Solomon he led by fraud to build
 His temple right against the temple of God
 On that opprobrious hill, and made his grove
 The pleasant valley of Hinnom, Tophet thence
 And black Gehenna call'd, the type of Hell
 Next Chemos, the obscene dread of Moab's sons,
 From Aroar to Nebo and the wild
 Of southmost Abarim, in Hesebon
 And Horonaim, Seon's realm, beyond
 The flowery dale of Sibma clad with vines, 410
 And Eleale to the Asphaltic Pool
 Peor his other name, when he enticed
 Israel in Sittim, on their march from Nile,
 To do him wanton rites, which cost them woe
 Yet thence his lustful orgies he enlarg'd
 Even to that hill of scandal, by the grove
 Of Moloch homicide, lust hard by hate,

Till good Josiah drove them thence to Hell
With these came they, who, from the bordering flood
Of old Euphrates to the brook that parts 420
Egypt from Syrian ground, had general names
Of Baalim and Ashtaroth, those male,
These feminine for spirits, when they please,
Can either sex assume, or both, so soft
And uncompounded is their essence pure
Not tied or manacled with joint or limb,
Nor founded on the brittle strength of bones,
Like cumbrous flesh, but, in what shape they choose,
Dilated or condensed, bright or obscure,
Can execute their aery purposes, 430
And works of love or enmity fulfil
For those the race of Israel oft forsook
Their Living Strength, and unfrequented left
His righteous altar, bowing lowly down
To bestial gods, for which their heads as low
Bow'd down in battle, sunk before the spear
Of despicable foes With these in troop
Came Astoreth, whom the Phœnicians call'd
Astarte, queen of heaven, with crescent horns,
To whose bright image nightly by the moon 440
Sidonian virgins paid their vows and songs,
In Sion also not unsung, where stood
Her temple on the offensive mountain, built
By that uxorious king, whose heart, though large,
Beguiled by fair idolatresses, fell
To idols foul Thammuz came next behind,
Whose annual wound in Lebanon allured
The Syrian damsels to lament his fate
In amorous ditties all a summer's day,
While smooth Adonis from his native rock 450
Ran purple to the sea, supposed with blood
Of Thammuz yearly wounded the love-tale
Infected Sion's daughters with like heat,
Whose wanton passions in the sacred porch

Ezekiel saw, when, by the vision led,
 His eye survey'd the dark idolatries
 Of alienated Judah Next came one
 Who mourn'd in earnest, when the captive aik
 Maim'd his brute image, head and hands lopt off
 In his own temple, on the grunsel edge, 460
 Where he fell flat, and shamed his worshippers
 Dagon his name, sea monster, upward man,
 And downward fish, yet had his temple high
 Rear'd in Azotus, dreaded through the coast
 Of Palestine, in Gath, and Ascalon,
 And Accaron, and Gaza's frontier bounds
 Him followed Rimmon, whose delightful seat
 Was fann Damascus, on the fertile banks
 Of Abbana and Pharphai, lucid streams
 He also against the house of God was bold 470
 A leper once he lost, and gain'd a king,
 Ahaz, his sottish conqueror, whom he drew
 God's altar to disparage and displace
 For one of Tyrian mode, whereon to burn
 His odious offerings, and adore the gods
 Whom he had vanquish'd After these appear'd
 A crew, who, under names of old renown,
 Osiris, Isis, Orus, and their train,
 With monstrous shapes and sorceries abused
 Fanatic Egypt and her priests to seek 480
 Their wandering gods disguised in brutish forms
 Rather than human Nor did Israel 'scape
 The infection, when their borrow'd gold composed
 The calf in Oreb and the rebel king
 Doubled that sin in Bethel and in Dan,
 Likening his Maker to the grazed ox,
 Jehovah, who in one night, when he pass'd
 From Egypt marching, equall'd with one stroke
 Both her first-born and all her bleating gods
 Belial came last, than whom a spirit more lewd 490
 Fell not from Heaven, or more gross to love

Vice for itself To him no temple stood
 Or altar smoked, yet who more oft than he
 In temples and at altars, when the priest
 Turns atheist, as did Eli's sons, who fill'd
 With lust and violence the house of God?
 In courts and palaces he also reigns,
 And in luxurious cities, where the noise
 Of riot ascends above their loftiest towers,
 And injury and outrage, and when night 500
 Darkens the streets, then wander forth the sons
 Of Belial, flown with insolence and wine
 Witness the streets of Sodom, and that night
 In Gibeah, when the hospitable door
 Exposed a matron, to avoid worse rape

These were the prime in order and in might
 The rest were long to tell, though far renown'd
 The Ionian gods, of Javan's issue held
 Gods, yet confessed later than Heaven and Earth,
 Their boasted parents Titan, Heaven's first-born, 510
 With his enormous brood, and birthright seized
 By younger Saturn, he from mightier Jove,
 His own and Rhea's son, like measure found,
 So Jove usurping reign'd These first in Crete
 And Ida known, thence on the snowy top
 Of cold Olympus ruled the middle air,
 Their highest heaven, or on the Delphian cliff,
 Or in Dodona, and through all the bounds
 Of Doric land, or who with Saturn old
 Fled over Adria to the Hesperian fields, 520
 And o'er the Celtic roam'd the utmost isles

All these and more came flocking, but with looks
 Downcast and damp, yet such wherein appear'd
 Obscure some glimpse of joy to have found their chief
 Not in despair, to have found themselves not lost
 In loss itself, which on his countenance cast
 Like doubtful hue But he, his wonted pride
 Soon recollecting, with high words, that bore

Semblance of worth, not substance, gently raised
Their fainting courage, and dispell'd their fears 530
Then straight commands, that at the warlike sound
Of trumpets loud and clarions, be uprear'd
His mighty standard That proud honour claim'd
Azazel as his right, a cherub tall,
Who forthwith from the glittering staff unfurl'd
The imperial ensign, which full high advanced,
Shone like a meteor, streaming to the wind,
With gems and golden lustre rich emblazed,
Seraphic arms and trophies, all the while
Sonorous metal blowing martial sounds 540
At which the universal host up sent
A shout that tore Hell's concave, and beyond
Frighted the reign of Chaos and old Night
All in a moment through the gloom were seen
Ten thousand banners rise into the air,
With orient colours waving with them rose
A forest huge of spears, and thronging helms
Appear'd, and serried shields in thick array
Of depth immeasurable Anon they move
In perfect phalanx to the Dorian mood 550
Of flutes and soft recorders, such as raised
To highth of noblest temper heroes old
Arming to battle, and, instead of rage,
Deliberate valour breathed, firm, and unmoved
With dread of death to flight or foul retreat,
Nor wanting power to mitigate and 'suage,
With solemn touches troubled thoughts, and chase
Anguish and doubt and fear and sorrow and pain
From mortal or immortal minds Thus they,
Breathing united force with fix'd thought, 560
Moved on in silence to soft pipes, that charm'd
Their painful steps o'er the burnt soil and now,
Advanced in view, they stand, a horrid front
Of dreadful length and dazzling arms, in guise
Of warriors old with order'd spear and shield,

Awaiting what command their mighty chief
 Had to impose He through the armed files
 Darts his experienced eye, and soon traverse
 The whole battalion views, their order due,
 Their visages and stature as of gods , 570
 Their number last he sums And now his heart
 Distends with pride, and, hardening in his strength,
 Glories . for never, since created man,
 Met such embodied force as named with these
 Could merit more than that small infantry
 Waried on, by cianes though all the giant brood
 Of Phlegia with the heroic race, were joined
 That fought at Thebes and Ilium, on each side
 Mixed with auxiliar gods, and what resounds
 In fable or romance of Uther's son, 580
 Begirt with British and Armoric knights,
 And all who since, baptized or infidel,
 Jousted in Aspiamont, or Montalban,
 Damasco, or Marocco, or Trebisonde,
 Or whom Biserta sent from Afric shore,
 When Charlemain with all his peerage fell
 By Fontarabia Thus far these beyond
 Compare of mortal prowess, yet observed
 Their dread commander He, above the rest
 In shape and gesture proudly eminent, 590
 Stood like a tower, his form had yet not lost
 All her original brightness, nor appear'd
 Less than archangel ruin'd, and the excess
 Of glory obscured as when the sun new-risen
 Looks through the horizontal misty air,
 Shorn of his beams, or, from behind the moon
 In dim eclipse, disastrous twilight sheds
 On half the nations, and with fear of change
 Perplexes monarchs darken'd so, yet shone
 Above them all the Archangel but his face 600
 Deep scars of thunder had intrench'd, and care
 Sat on his faded cheek, but under brows

Of dauntless courage, and considerate pride
 Waiting revenge Cruel his eye, but cast
 Signs of remorse and passion to behold
 The fellows of his crime, the followers rather
 (Far other once beheld in bliss), condemn'd
 For ever now to have their lot in pain
 Millions of spirits for his fault amerced
 Of Heaven, and from eternal splendours flung 610
 For his revolt, yet faithful how they stood,
 Their glory wither'd as when heaven's fire
 Hath scathed the forest oaks or mountain pines,
 With singed top their stately growth, though bare,
 Stands on the blasted heath He now prepared
 To speak, whereat their doubled ranks they bend
 From wing to wing, and half enclose him round
 With all his peers attention held them mute
 Thrice he assay'd, and thrice, in spite of scorn,
 Tears, such as angels weep, burst forth at last
 Words interwove with sighs found out their way
 "O myriads of immortal spirits ! O powers 620
 Matchless, but with the Almighty ! and that strife
 Was not inglorious, though the event was due,
 As this place testifies, and this dire change
 Hateful to utter But what power of mind,
 Foreseeing or presaging, from the depth
 Of knowledge past or present, could have fear'd
 How such united force of gods, how such
 As stood like these, could ever know repulse ? 630
 For who can yet believe, though after loss,
 That all these puissant legions, whose exile
 Hath emptied Heaven, shall fail to re-ascend,
 Self-raised, and repossess their native seat ?
 For me, be witness all the host of Heaven,
 If counsels different or dangers shunned
 By me have lost our hopes But he, who reigus
 Monarch in Heaven, till then as one secure
 Sat on his throne, upheld by old repute,

Consent or custom, and his legal state 640
Put forth at full, but still his strength concealed—
Which tempted our attempt, and wrought our fall
Henceforth his might we know, and know our own,
So as not either to provoke, or dread
New war provoked our better part remains
To work in close design, by fraud or guile,
What force effected not, that he no less
At length from us may find, who overcomes
By force hath overcome but half his foe
Space may produce new worlds, whereof so rife 650
There went a fame in Heaven, that He ere long
Intended to create, and therein plant
A generation whom his choice regard
Should favour equal to the Sons of Heaven
Thither, if but to pry, shall be perhaps
Our first eruption—thither, or elsewhere,
For this infernal pit shall never hold
Celestial spirits in bondage, nor the abyss
Long under darkness cover But these thoughts 660
Full counsel must mature Peace is despair'd,
For who can think submission? War, then, war
Open or understood, must be resolved '
He spake, and to confirm his words, ont-flew
Millions of flaming swords, drawn from the thighs
Of mighty Cherubim, the sudden blaze
Far round illumined Hell Highly they raged
Against the Highest, and fierce with grasped arms
Clash'd on their sounding shields the din of war,
Hurling defiance toward the vault of Heaven
There stood a hill not far, whose gusly top 670
Belch'd fire and rolling smoke, the rest entire
Shone with a glossy scurf, undoubted sign
That in his womb was hid metallic ore,
The work of sulphur Thither, wing'd with speed,
A numerous brigad hasten'd, as when bands
Of pioneers, with spade and pickaxe arm'd,

Forein the royal camp, to trench a field,
 Or cast a rampart Mammon^d led them on ,
 Mammon, the least erected spirit that fell [thoughts
 From Heaven , for even in Heaven his looks and 680
 Were always downward bent, admiring more
 The riches of Heaven's pavement, trodden gold,
 Than aught divine or holy else enjoy'd
 In vision beatific By him first
 Men also, and by his suggestion taught,
 Ransack'd the centre and with impious hands
 Riff'd the bowels of their mother earth
 For treasures better hid Soon had his crew
 Open'd into the hill a spacious wound,
 And digg'd out ribs of gold Let none admire 690
 That riches grow in Hell that soil may best
 Deserve the precious bane And here let those
 Who boast in mortal things, and wondering tell
 Of Babel, and the works of Memphian kings,
 Learn how their greatest monuments of fame,
 And strength, and art, are easily outdone
 By spirits reprobate, and in an hour,
 What in an age they with incessant toil
 And hands innumerable, scarce perform
 Nigh on the plain, in many cells prepared, 700
 That underneath had veins of liquid fire
 Sluiced from the lake, a second multitude
 With wondrous art founded the massy ore,
 Severing each kind, and scumm'd the bullion-dross
 A third as soon had form'd within the ground
 A various mould, and from the boiling cells
 By strange conveyance filled each hollow nook,
 As in an organ, from one blast of wind,
 To many a row of pipes the sound-board breathes
 Anon out of the earth a fabric huge 710
 Rose like an exhalation, with the sound
 Of dulcet symphonies and voices sweet,
 Built like a temple, where pilasters round

Were set, and Doric pillais overlaid
 With golden architrave, nor did there want
 Cornice or frieze, with bossy sculptures graven,
 The roof was fretted gold Nor Babylon
 Nor great Alcairo such magnificence
 Equall'd in all their glories, to enshrine 720
 Belus or Serapis, their gods, or seat
 Their kings, when Egypt with Assyria strove
 In wealth and luxury The ascending pile
 Stood fix'd her stately highth, and straight the doors,
 Opening their brazen folds, discover wide
 Within her ample spaces, o'er the smooth
 And level pavement, from the arched roof,
 Pendent by subtle magic, many a row
 Of stairy lamps and blazing cressets, fed
 With naphtha and asphaltus, yielded light
 As from a sky The hasty multitude 730
 Admiring enter'd, and the work some praise,
 And some the architect His hand was known
 In Heaven by many a tower'd structure high,
 Where sceptred Angels held their residence,
 And sat as princes, whom the supreme King
 Exalted to such power, and gave to rule,
 Each in his hierarchy, the Orders bright
 Nor was his name unheard or unadored
 In ancient Greece, and in Ausonian land
 Men call'd him Mulciber, and how he fell, 740
 From Heaven they fabled, thrown by angry Jove
 Sheer o'er the crystal battlements from morn
 To noon he fell, from noon to dewy eve,
 A summer's day, and with the setting sun
 Dropt from the zenith, like a falling star,
 On Lemnos, the Ægæan isle Thus they relate,
 Earning, for he with this rebellious rout
 Fell long before, nor aught availed him now
 To have built in heaven high towers, nor did he 'scape
 By all his engines, but was headlong sent, 750

With his industrious crew, to build in Hell
 Meanwhile the winged Heralds, by command
 Of sovran power, with awful ceremony
 And trumpet's sound, throughout the host proclaim
 A solemn council forthwith to be held
 At Pandemonium, the high capital
 Of Satan and his peers Their summons call'd
 From every band and squared regiment
 By place or choice the worthiest they anon
 With hundreds and with thousands trooping came 760
 Attended All access was thronged, the gates
 And porches wide, but chief the spacious hall
 (Though like a cover'd field, where champions bold
 Wont ride in arm'd, and at the Soldan's chair
 Defied the best of Panim chivalry
 To mortal combat, or career with lance),
 Thick swarm'd, both on the ground and in the air,
 Brush'd with the hiss of rustling wings As bees
 In spring-time, when the Sun with Taurus rides,
 Pour forth their populous youth about the hive 770
 In clusters, they among fresh dews and flowers
 Fly to and fro, or on the smoothed plank,
 The suburb of their straw-built citadel,
 New rubb'd with balm, expatiate, and confer
 Their state-affairs, so thick the aery crowd
 Swarm'd and were straiten'd, till, the signal given,
 Behold a wonder! They but now who seem'd
 In bigness to surpass Earth's giant sons,
 Now less than smallest dwarfs, in narrow room
 Throng numberless, like that pygmean race 780
 Beyond the Indian mount, or faery elves,
 Whose midnight revels, by a forest-side
 Or fountain, some belated peasant sees,
 Or dreams he sees, while overhead the moon
 Sits arbitress and nearer to the earth
 Wheels her pale course they, on their mirth and dance
 Intent, with jocund music charm his ear;

At once with joy and fear his heart rebounds
Thus incorporeal Spirits to smallest forms
Reduced their shapes immense, and were at large, 790
Though without number still, amidst the hall
Of that infernal court But far within,
And in their own dimensions like themselves,
The great Seraphic Lords and Cherubim
In close recess and secret conclave sat,
A thousand demi-gods on golden seats,
Frequent and full After short silence then,
And summons read, the great consult began

NOTES.

NOTES.

LINES 1-26 THE INVOCATION

In accordance with classical usage, Milton opens his epic with an invocation to the Muse for inspiration (compare the beginning of Homer's *Iliad*). As, however, the theme of his poem is Christian, he does not invoke the Muse of Greek mythology, but the power which inspired the Hebrew prophets, and the Holy Spirit Himself, the source of all true inspiration. As, according to Christian belief, the Holy Spirit inspired the writers of both the Old and New Testaments, the 'Heavenly Muse' first invoked (line 5), and the Holy Spirit invoked in line 17, must be really identical. His use of the term 'Heavenly Muse' must therefore be a concession to classical usage.

The subject and verb of the first 10 lines must be sought in line 6—"Sing, heavenly Muse"—the construction being,—'O heavenly Muse that on the secret top, *etc.*, sing of man's first disobedience, *etc.*'

1 **First disobedience**—the eating of the forbidden fruit by Adam and Eve, the first parents of the human race (See *Introduction*, III, "The Fall Story")

2 **That forbidden tree**—the Tree of the Knowledge of Good and Evil, the fruit of which Adam and Eve were forbidden to eat (See *Introduction*) **Mortal taste**—taste that resulted in death. *Conf* the expression, 'a mortal wound' (*Mortal*, from Latin *mors*, death)

3 **Brought death, etc**—Death was announced as the penalty for eating this fruit—"But of the Tree of the knowledge of good and evil, thou shalt not eat of it, for in the day that thou eatest thereof thou shalt surely die" (*Genesis*, II 17). The Bible story is in this point contradictory, for as a matter of fact Adam and Eve did not die until long after their act of disobedience. But probably what is meant is that man was created to be immortal, and became a mortal being through his sin. St Paul certainly understood that physical death was a result

of Adam's disobedience, when he wrote, "For since by man came death, by man (*i.e.*, Christ) " came also the resurrection of the dead, for as in Adam all die, so also in Christ shall all be made alive" (1 *Corinth* XV 21-22) **All our woe**—all the misery and sorrow of mankind, regarded as due to sin

4 **With loss of Eden**—along with the loss of Paradise, from which our first parents were expelled Eden is properly the district in which Paradise, or the garden, was located—"And the Lord God planted a garden eastward, in Eden" (*Genesis*, II 8),—and is so used correctly by Milton in the last lines of *Paradise Lost* (*Book XII*, 648-9), where he says that Adam and Eve, after having being expelled from Paradise, "Through Eden took then solitary way But the term Eden is often used for "the Garden of Eden," or Paradise, itself **One greater Man**—Jesus Christ, whose life and atoning death and resurrection have, according to Christian theology, made the salvation of mankind possible Christ is regarded as perfect Man and perfect God, and so, as the ideal of humanity He is spoken of by Milton as the Man greater than Adam, the ancestor of the human race Christ calls himself in the Gospels, "the Son of Man"

5 **Restore regain**—the verbs are in the subjunctive mood, indicating that the restoration of man to Paradise is not yet completed (*Regain* for the human race the *blissful seat*) **The blissful seat**—Paradise But Milton did not think of the "Paradise" to be "Regained" as the same as that from which Adam and Eve were expelled, but the Heaven promised to all redeemed souls Among Christians, Heaven (the state of bliss of good souls after death) is often called Paradise

[*Note*—This line seems to shew that when Milton began *Paradise Lost* he had in his mind the writing of the companion poem, *Paradise Regained*]

6 **Sing**—tell in verse **Heavenly Muse**—In Greek mythology there were nine Muses, daughter Zeus, who were the goddesses who presided over the arts and sciences—especially over poetry The Muse invoked here, however, is not a Greek goddess, but the divine inspiration of the Hebrew prophets and Biblical writers This Muse may be defined as divine inspiration personified, or identified with the Holy Spirit invoked in line 17

The word *Muse* is employed in formal deference to classical usage

7 **Of Oreb, or of Sinai**—In the Bible the names, Horeb (the usual spelling) and Sinai are given indifferently to one mountain range in the Sinaitic peninsula of Arabia (Arabia Petrea). It was on Horeb that Moses, whilst tending the flock of Jethro his father-in-law, saw the burning bush, and received God's commission to set the people of Israel free from the Egyptian bondage (see *Exodus* III 1, etc.) and it was on Sinai (see *Exodus*, XIX, 20, that Moses later entered into secret communion with God and received the divine law for the People of Israel. The top of Sinai is called 'secret', because the Israelites were forbidden to approach the mountain, while Moses alone, hidden in a thick cloud, was receiving God's commands (*Exodus*, XIX, 16—25)

8 **That shepherd**—Moses, the great Hebrew law giver, the real founder of the Jewish nation. He is here called a "shepherd", because at the time when he received his first revelation from God in Horeb, he was tending sheep. As Moses is so frequently referred to in *Paradise Lost*, some account must be given of his life. He was born during the time when the Israelites were being oppressed as slaves in Egypt, and was adopted when a baby by one of the royal princesses, who found him floating on the Nile in an ark of bulrushes, in which he had been hidden by his mother, Jochobed, for safety. He was "brought up in all the learning of the Egyptians" as a royal prince. When he grew to be a young man, however, he was filled with patriotic indignation at the cruel way in which his people were being oppressed, and in a burst of righteous anger he killed an Egyptian task-master who was beating an Israelite slave. Fearing the consequences, he fled out of Egypt and took refuge in the neighbourhood of the Sinaitic range in Arabic Petrea, where he married the daughter of Jethro, the local Sheikh, and acted as the shepherd of his father-in-law's flocks. Years afterwards, whilst tending his sheep in Horeb, he saw the vision of the Burning Bush, and was commissioned by God to liberate His people from Egyptian bondage. He returned to Egypt with Aaron, his brother, and had an interview with the reigning (Menephtah, the son of the pharaoh Ramses by whose daughter he had been adopted),

of Adam's disobedience, when he wrote, "For since by man came death, by man (i.e., Christ) ' came also the resurrection of the dead, for as in Adam all die, so also in Christ shall all be made alive" (1 *Corinth* XV 21-22) **All our woe**—all the misery and sorrow of mankind, regarded as due to sin

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demanding in Jehovah's name the freedom of his people. To impress the Pharaoh with the reality of his divine mission, he worked two miracles before him—making his flesh leprous and then healing it, and turning his rod into a snake. On Pharaoh's refusal there followed the ten plagues (see note to line 10), after the last of which, the death of first born, Pharaoh gave way and allowed Moses and the people to go. But repenting of his action, he sent chariots and horsemen after them who overtook them on the shore of the Red Sea. In the night, the sea was divided by a strong wind and Moses led his followers across dry shod, but when the Egyptian chariots tried to follow, the waters returned and overwhelmed them. This signal deliverance confirmed Moses' position as a leader, and was always regarded as the typical example of the power of Jehovah and His goodness to his people. Moses had intended to lead Israel straight to Canaan (Palestine) in which the nation of Israel had first originated and which had been promised to their great ancestor, Abraham, by God centuries before as the land of Israel, the Promised Land. But he found the people so disorganised and ignorant, and so liable to lapse into idolatry, that he spent forty years wandering in the Sinaitic peninsula to train them for their task of conquest, and confirm them in the true religion of Jehovah. As a result, he transformed a mob of slaves into a nation, united in one common national and religious ideal. Only then did he lead them to the borders of the Promised Land, but he himself never entered it. He viewed it from afar from the top of Mount Pisgah, and, after handing over the leadership to Joshua, he died. It is said that God buried him, for his grave was never found. **The chosen seed**—the Children of Israel, the Jewish nation, who are called God's "chosen people" in the Old Testament. *Seed* is a Biblical expression for a people descended from a common ancestor. *Gen.* 12, God promises to Abraham, "I will establish my covenant between me and thee and *thy seed* after thee throughout their generations" (*Genesis* XVII 7), and in the Fall Story (quoted in the *Introduction*), in the curse pronounced on the serpent, God says—"I will put enmity between thee (the serpent) and the woman, and between *thy seed* and *her seed*" (*Genesis*, III 15).

9 **How the heavens and earth, etc**—Moses was supposed to be the author of the Pentateuch, or the first five books of the Bible, and so of the Creation Story in the first chapter of

Genesis The opening words of that chapter are, "In the beginning God created the heaven and the earth" Modern critics deny the Mosaic authorship of the Pentateuch, however

10 **Chaos**—see *Introduction*, III 1 **Sion Hill**—Sion was the hill on which the Temple at Jerusalem, begun by King David and completed by his son Solomon, was built Milton makes it a favourite seat of the "Heavenly Muse," because David was the inspired Hebrew poet, to whom most of the Psalms in the Bible were attributed **More**—*ze*, more than Horeb or Sinai

11 **Siloa's Brook**—Modern exploration has shewn that this was not a natural brook, but an aqueduct cut in the solid rock to convey water from the Virgin's Spring, on the western slope of the hill on which Temple was built at Jerusalem, to the reservoir called the Pool of Siloam The channel was probably constructed in the time of Hezekiah, King of Judah, and was discovered by explorers in 1880 It is referred to by Isaiah, the greatest Hebrew prophet, in chapter VIII, verse 6 ("For as much as this people hath refused the waters of Shiloah, that go softly—")

[*Vote*—In this passage, line 6—11, Milton thus refers to the three greatest prophets and religious poets of Hebrew tradition, and so the special favourites of the "heavenly Muse,"—*viz*, Moses, David and Isaiah

12 **Fast by**—close by, very near **Oracle**—the word "oracle" (from *Lat oro*, to pray, speak) means (1) the answer of a god or inspired priest to the worshipper's inquiry, (2) the god who was supposed to give the answers, (3) the place where the answers were given It has the last meaning here, and so means the Temple of God in Jerusalem **I thence, etc**—(*Construction* 'it Sion delight thee more, and so is more frequented by thee, than Sinai, I pray thee to send me aid from Sion')

14 **No middle flight**—*ze*, a very lofty flight expressing the grandeur and sublimity of his subject

15 **The Aonian Mount**—Mount Helicon, the hill in Greece sacred to the Muses For Milton's song 'to soar above' the mountain of the Greek divinities of poetry, means that its theme is to be much more sublime and lofty than that chosen by Homer, or any other Greek poet inspired by the Muses Hence he calls it "adventurous"

16 **Things unattained, etc**—The subject of *Paradise Lost* had been treated before by several writers, both in prose and verse but it certainly was never treated before in so elaborate a scale and in such a sublime manner **Rhyme**—poetry

17 **O Spirit!**—the Holy Spirit, the third person in the Deity according to Christian theology, which teaches one God in three Persons,—Father, Son and Holy Ghost. The theology of the Old Testament teaches a strict monotheism, and though the term “the Spirit of God” is often used, it is simply equivalent to God Himself. In the New Testament the Father, the Son (Christ), and the Holy Spirit, seem to be spoken of as distinct persons, though some (heretical) theologians have interpreted them as merely three aspects of the One God. But Christian theology, from the time of the early Church Fathers, has taught the doctrine of the Trinity, or One God in Three Persons. The Holy Spirit is always regarded in the New Testament as the divine power that inspires all holy words and writings and works e.g., ‘No prophecy ever came by the will of man, but men spoke from God, being moved by the Holy Spirit’ (2 Peter, I 21)

18 **Before all temples, etc**—This is the teaching of the Hebrew prophets as against the materialistic and local worship of the people and their priests, and of course it was emphasised by Christ and his apostles. See 1 Corinth III 16 “Know ye not that ye are a temple of God, and the Spirit of God dwelleth in you?”

19-22 **From the first, etc**—the reference is to the beginning of the Creation Story, (*Genesis* I 1-2) “In the beginning God created the heaven and the earth. And the earth was waste and void, and darkness was upon the face of the deep, and the Spirit of God moved “(or, was brooding upon)” the face of the waters.” The Hebrew word, *m'rahemeth*, translated “moved”, really means was brooding over, like a hen over her eggs, and the metaphor compares the creative Spirit bringing order out of Chaos, to a bird sitting on her nest, hatching her young from the eggs.

19 **The first**—the beginning of the creation of the world

21 **Dove-like**—The dove was the accepted symbol of the Holy Spirit, and He is said to have appeared in that form at the Baptism of Christ see *Luke*, III 21 “Jesus also having been

baptized, and praying, the heaven was opened, and the Holy Spirit descended in bodily form as a dove upon Him" **Vast abyss**—Chaos (See *Introduction*, III) **Madest it pregnant**—*i.e.*, caused it to engender, or bring forth. In the Creation Story (in *Genesis* I) the earth brings forth all trees and herbs, then living creatures, then man.

24 **To the height etc**—not coming short of the sublimity of his great subject or theme.

25 **Assert**—prove, demonstrate. **Eternal providence**—Providence means (1) God's wise foreseeing care of His creatures, (2) God Himself, as foreseeing and providing for the needs of men. Here it has the first meaning, and Milton wishes to prove the doctrine of God's wise and beneficent government of the Universe.

26 **Justify**—vindicate. shew the justice of. **To men**—may be joined (1) to "justify,"—*i.e.* shew to men the justice of God's ways or, (2) to 'ways'—*i.e.*, to shew the justice of God's dealings with men. The latter is, perhaps, to be preferred.

LINES 27—49—INTRODUCTION

In lines 1—5, the whole subject of the poem was stated, namely man's disobedience and consequent loss of Paradise, in these lines the prime cause of man's fall is introduced, *viz.* Satan, who had rebelled and been expelled from heaven. From line 50, the action of the poem begins as Milton puts it in the "Argument" of *Book I*, "Which action passed over, the poem hastens into the midst of things, presenting Satan with his Angels now fallen into Hell."

27-28 **For Heaven hides nothing, etc** -Cf *Psalm CXXXIX* 7 8

"Whither shall I go from Thy Spirit?
Or whither shall I flee from Thy presence?
If I ascend up into heaven, Thou art there,
If I make my bed in hell (*Sheol*), behold, Thou art there."

29 **Grand parents**—remote ancestors. (A *grand-father* is one's father's father.)

30 **Fall off from**—forsake, become disloyal to, revolt against.

✓³² **For one restraint, etc**—this may be understood in two ways, according to the punctuation (1) If no stop is put after “will” (line 31), the phrase may be taken with “Transgress His will”, and will mean—“to transgress His will because they were irritated at the one restraint imposed upon them, although they were lords of the world beside!” In this case the prep “for” has the force of ‘because of,’ ‘on account of’ (2) If a comma is placed after “will,” the phrase can be taken with “lords of the world besides,” and will mean,—“to transgress His will although, but for one restraint, they were lords of the world besides” In this case the prep “for” has the force of “in spite of,” “except for” **Lords of the world besides**—Cf God’s words to the newly created man and woman in the Creation Story, *Genesis* 1:28 “have dominion over the fish of the sea, and over the fowl of the air, and over every living thing that moveth upon the earth” The “one restraint” was the command not to eat of the fruit of one tree in the garden

34 **The infernal serpent**—The serpent has been adopted in many religions as the symbol of evil, and in the *Revelation* in the New Testament, the serpent or dragon is expressly chosen as the fitting symbol and expression of the Devil Cf *Rev* XX 2 “And he (the angel) laid hold on the Dragon the old Serpent, which is the Devil and Satan, and bound him for a thousand years” These references, and the identification of the Devil with the serpent that tempted Eve (see *Introduction, IV*), have made the serpent the regular representative of Satan in Christian tradition

36 **What time his pride**—i.e., at the time when he had been expelled from heaven because of his revolt which was due to his pride (For the story of the Fallen Angels, see *Introduction, IV*, and *Paradise Lost*, Books V to VII)

38 **In glory above his peers**—*peer*=an equal It here means the angels of the same rank as Satan, viz., the arch-angels Michael, Gabriel, Raphael, etc.) *In glory* perhaps means the divine glory, which Satan aspired to

41 **If he opposed**—i.e., if he (Satan) opposed God

45 **Flaming**—like a meteor, or falling star Cf Christ’s words in *Luke* X 18, “I beheld Satan fallen as lightning from heaven” **Ethereal sky**—ether was supposed by some Greek

philosophers to be a fifth element (added to earth, air, fire, and water), high above the common air, and forming the upper heaven. It was supposed to be a kind of subtle fire, and so the word *empyrean* (from the Greek word, *πῦρ*, "fire") was used as a synonym for *ethereal*. Milton uses both words as equivalent, having in Book I 117, "empyrean substance," which means exactly the same as "ethereal mould" in Book II 139. So the ethereal sky or heaven, the abode of God and His angels, he also calls the *Empyrean* (Bk II 771).

46 **Ruin**—downfall the sense the Latin *ruina* **Combustion**—burning

47 **Bottomless perdition**—the eternal damnation in the abyss, or bottomless pit i.e., hell. *Perdition* (lit loss) means damnation, the opposite of salvation. *Bottomless* really applies to the *pit* in which perdition is suffered.

48 **Adamantine**—made of adamant, an imaginary substance of impenetrable hardness. The word means *lit* "the unconquerable," and so *unbreakable*, inflexible. The word *diamond* is a corruption of 'adamant' and is the name of the hardest substance known to science. **Penal fire**—the fire (of hell) which burns to *punish* the wicked.

49 **Who**—the antecedent is *Him* in line 44. the relative here is equivalent to "because he"—'because he daunt defy'.

LINES 50—282

DESCRIPTION OF THE STATE OF THE FALLEN ANGELS IN HELL, AND THE AWAKENING OF SATAN AND HIS CONVERSATION WITH BEELZEBUB

The action of the poem begins at line 50, with a description of Satan awaking out of his first stupor in hell after his overthrow.

1 50 **Nine times the space, etc**—Milton uses this round-about way of speaking, instead of saying "nine days and nights," because he is describing events that were supposed to happen in eternity, and not in time, and before the sun, which measures our days, was created. (*Day and night* taken together, = 24 hours).

51 **Horrid**—*lit* bristling then anything that causes the hair to bristle or stand up with fear or horror so, repulsive, dreadful.

52 **Fiery gulf**—Hell, conceived of as a huge pit filled with fire. This is the traditional conception of hell, and probably

it is derived from the words attributed to Christ in *Mark* 9 48

"to be cast into Hell" (Greek, *Gehenna*), "where the worm dieth not, and the fire is not quenched" and in *Matthew*, XXV 41, 'Depart from me, ye cursed, into the eternal fire which is prepared for the devil and his angels' The "lake of fire burning with brimstone" is a regular feature of the scenery of the *Revelation* Cf Chap XX 10, "And the Devil that deceived them was cast into the lake of fire and brimstone"

53 **Confounded though immortal**—though they were immortal, heavenly beings, they were temporarily overwhelmed and stupified **His doom**—the sentence passed by God upon him (Satan)

54 **Reserved him to more wrath**—*i e*, when he should awake from his stupefaction, greater sufferings would ensue with the return of consciousness, *i e*, the *thought* of lost happiness and eternal misery **Now**—*i e*, as he returns to consciousness

56 **Baleful**—full of *bale*, *i e*, destruction or mischief threatening harm

57 **Witnessed**—here means, not saw but "bore witness to," indicated, gave evidence of *i e*, the expression in his eyes revealed the affliction and dismay he felt in his heart

58 **Obdurate**—*lit* 'hardened' stubborn, obstinate, inflexible The accent is usually on the first syllable, o'bdu'rate, but here it must be placed on the second—obdu'rate

59 **At once**—at one view **As far as angels ken**—as far as angels can see *Ken*, a verb, means know, see If however, *angels* is printed as the singular possessive, *angel's*, *ken* is a noun and means range of vision, or of knowledge

61 **A dungeon horrible, etc**—*i e*, a horrible dungeon flamed on all sides round as (does) a great furnace

63 **No light**—supply, *came* **Darkness visible**—an apparent contradiction, or *oxymoron* The phrase means darkness which could just be seen through, or in which objects were only just visible The passage as a whole seems to mean that the light which came from the flames was so dim that it might, in comparison with ordinary light, be called darkness, in which sights of woe were only just dimly visible (See lines 182-184) For

the conception compare *Job* X 22, where death is described as "A land of thick darkness as darkness itself, a land of the shadow of death, without any order, and where the light is as darkness"

64 **Discover**—uncover, reveal

65-66 **Peace**—*rest* peace of mind, and rest of body

66 **Hope never comes, etc**—*i.e.*, hope, that comes to all men, even the most wretched, never comes to those imprisoned in hell Cf the inscription Dante saw over the gate of hell, "All hope abandon, ye who enter here" (*Divina Commedia, Inferno* Cant II 9)

68 **Urges**—presses upon harasses (object, "its victims," understood)

70 **Such place**—*i.e.*, 'such was the place that' **Eternal justice**—abstract put for concrete, *viz.*, God (*Justice* is subject of *had prepared, ordained, set*)

72 **Utter darkness**—*utter* may mean here (1) complete, absolute (2) *outer*. No 2 is to be preferred, as the meaning of 'absolute darkness' contradicts the phrase 'darkness visible' of line 63, as interpreted above, and "outer" seems to be an echo of the words of Christ at the end of his parable of the Talents,— "And cast ye the unprofitable servant into the *outer darkness* there shall be the weeping and gnashing of teeth" (*Matthew*, XXV 30) The idea of "outer darkness" would be the darkness outside heaven, even more remote than the darkness of Chaos

Portion—lot allotted dwelling place

74 **From the centre, etc**—*centre* here means the earth, the centre of the universe according to the Ptolemaic system (see *Introduction* IV 1) the *utmost pole* means the farthest extremity of the outer-most sphere the *Primum Mobile*, the distance from the centre to the pole will therefore be a radius of the universe So, the distance between Hell and Heaven is three times as great as the distance between the earth and the outermost sphere of the universe

78 **Weltering**—rolling (in some unpleasant liquid substance) Cf the phrase "to welter in his blood"

80 **Palestine**—the tract of country including Syria and Philistia, as well as the Holy Land, or country of the Jewish people

81 **Beelzebub**—the name of a Syrian god worshipped at Ekron, in Palestine, (see 2 *Kings* I 2, where we are told that Amaziah, a king of Israel, being sick, “sent messengers saying, Go, and inquire of Baalzebub the god of Ekron, whether I shall recover of my sickness”) *Baal* in the Syrian tongue meant *lord*, and was the name given to many local deities. The name Beelzebub, or, better, Baalzebub, meant the “Lord of Flies.” In Christ’s day the Jews evidently used the name Beelzebub as a title for the Devil himself, as they attributed Christ’s miracles to Satanic agency with the words, “By Beelzebub the prince of the devils casteth he out devils” (*Luke XI* 18). This is why Milton uses it as the name of the infernal power second only to Satan himself.

81 **Arch-enemy**—chief enemy (of god, of goodness, and of mankind)

82 **Satan**—in Hebrew means “Adversary” (*Thence*=for this reason *ie*, ‘because he was the chief enemy, he was called by God and the angels in heaven, Satan (Adversary)’)

83 **Horrid**—see note to line 51

Lines 84–124—give the **FIRST ADDRESS OF SATAN**. The student should carefully paraphrase it, or better still, study it until he can briefly express its drift in his own words. Note the revelation it gives of Satan’s character—his pride, his unconquered spirit, his settled hate, his lofty endurance of awful suffering, his despair, his impenitence, and longing for revenge.

84 **If thou beest he**—Note abruptness of the address and the broken construction: this conditional clause has no principal sentence. The whole speech is full of broken sentences and irregular constructions purposely left to shew the agitation of Satan’s mind.

85 **From him—ie**, from what thou wast. In heaven Beelzebub, like Satan, had been a glorious angel or arch angel. Compare Isaiah’s wonderful description of the ambition and fall of Lucifer, “How art thou fallen from heaven, O day star, son of the morning” etc. (See *Isaiah XIV*, 9–23).

86 **Transcendent**—surpassing, exceeding

87 **Myriads, though bright**—tens of thousand of other angels, in spite of the fact that they themselves were clothed with brightness

87-94 The construction of these lines is difficult. They may be paraphrased thus 'If thou art he who wast once associated with me by mutual league, *etc*, then thou art he who art now associated with me by misery in equal ruin, the depth into which thou seest we have fallen as compared with the height from which we fell, shows how much stronger He with His thunder proved to be than us, for till then no one knew the power of his terrible weapons.' Part of the difficulty is due to Milton's use of Greek idioms, *e.g.*, in the elliptical sentence "Into what pit, *etc*," two indirect questions are introduced (what pit? what height?) into one noun sentence without a conjunction to join them. Milton is very fond of Greek and Latin idioms, and there are many examples of such constructions in *Paradise Lost*.

87 **If he**—*i.e.*, 'If thou beest he', a resumption of the conditional clause of line 84, which was broken by the exclamation, "But O how fallen!" **Mutual league**—alliance between us

88 **9 Equal hope and hazard**—*i.e.*, they shared together equally the expectations of success, and the risk, of the adventure

90 **Joined**—subject, *league, etc*, object, *whom*, completion of predicate, *with me* (*joined with me*=made my companion, colleague) **Misery both joined**—we have been united by common suffering

91-2 **Into what pit, etc**—a difficult sentence, owing to its Latinised construction. *Fallen* may agree with *whom* (line 87), or with *me* (90), but it is better to take it as plural and agreeing with "us" understood, *viz.*, Satan and Beelzebub.—The sentence "into what pit, *etc*" is elliptical for 'fallen—thou seest into what pit and from what height we have fallen'. The sentence is an elliptically expressed indirect question, the object of "thou seest"

92 **So much the stronger, etc**—the meaning of the comparison expressed by *so much*, is—'by what degree we have fallen, by that degree He proved stronger, or, 'by as much as we fell, by so much he proved to be stronger than we were'

93 **He**—God Note that Satan avoids naming Him, either in disdain and hate, or in awe of the Holy Name **Then**—the time when they were defeated and expelled **Who knew**—*ie*, none knew

94 **For those**—on account of those arms

95 **What**—for what on account of what

96 **Else**—an *adj* agreeing with the compound relative pron *what what else*—‘any thing else which’ **Change**—object, ‘that fixed mind and high disdain’

97 **Though changed, etc**—parenthetical clause, ‘though I am physically changed (I am not changed in mind)’ **Outward lustre**—external brightness **Firm mind**—firm resolve, unwavering determination

98 **High disdain**—noble indignation (Construction ‘I do not, on account of what God has done or may do, change my from resolve, or change my lofty indignation arising from a sense of injured merit, which roused me up to fight against the Almighty and which attached to me so great force of spirits,’ etc)

99 **Raised**—roused up, incited, moved **Contend**—fight with

100 **Contention**—war, struggle, fight **Brought along**—induced to join me attracted to my side

101 **Force**—army, military power

102 **Who durst dislike, etc**—who had the courage to disapprove of God’s rule **Me preferring**—*ie*, ‘they (“aimed spirits”), placing me in the front rank, or choosing me as their leader, opposed His utmost power, etc’

103 **His utmost power**—*ie*, the greatest degree of power He was capable of exerting **Adverse power**—a body of hostile troops

104 **Dubious**—doubtful (Satan means to imply that God’s victory was by no means certain, and that He had to exert His utmost power to win)

105 **Shook His throne**—disturbed the security of His rule **The field**—the battle-field, the place where the battle was fought and so, the battle itself

[Note the grandeur of the defiance of the words in lines 105-111]

106 **The unconquerable will, etc**—supply from the previous sentence the verb “are not lost” as predicate to “the unconquerable will” and the four following subjects (including *what* in line 109)

107 **Study**—earnest endeavour or desire I **ortal hate**
—undying hatred

109 **A d what is else, etc**—The meaning of this sentence depends on what punctuation is adopted (1) In all the editions previous to that of Dr Newton, there was a note of interrogation at the end of the line and the great modern editor of Milton, Prof Masson, has it also in his edition The sentence in this case is a question,—‘And what else is there (besides the above-mentioned qualities) that is not to be overcome (*ie*, is invincible, unconquerable)?’ a question expecting the answer, ‘Nothing’, and so equivalent to the statement that there is nothing really unconquerable except ‘the unconquerable will, study of revenge, immortal hate, and indomitable courage’ Hence if *these* qualities are still retained, all that is really invincible is still retained (2) Dr Newton, Todd, and Keightley in their editions put a semi colon, or a comma and a dash, after ‘overcome’ In this case, *what* is a subject of “are not lost” understood, along with “the unconquerable will,” etc and the sentence would read,—“The unconquerable will, and study of revenge, and immortal hate, and indomitable courage, and *whatever other qualities are invincible*, are not lost’

110 **That glory from e**—(1) If a full stop is placed after *me* (111), as in the best editions, *that glory* refers to what went before, *viz*, the invincible qualities in the possession of which Satan has first gloried “*That* glory, of possessing ‘the unconquerable will, etc,’ God can never wrest from him” (2) If, as in some editions, there is no full stop after *me* (111), then *glory* refers to what follows, and is in apposition to “To bow and sue for grace,” etc, and the sentence would run, ‘God shall never extort from me the glory of forcing me to bow and sue for grace with suppliant knee and deify his power’

111 **E tort fro e**—force from me deprive me of **Sue for gr ce**—beg for favour, or pardon

112 **Deify His power**—acknowledge His power as God

113 **From the terror of this arm**—because of the terrible manifestation of my power (The ‘arm’ is often taken in the Bible as the symbol of power)

114 **Doubted His Empire**—trembled for the safety of His supreme authority **Empire**—in the sense of the *Lat imperium*,=supreme authority, ruling power

114 **That were low**—*ie*, that truly would be a degradation

115 **That were an ignominy, etc** —*ie*, that would be a disgrace lower than or worse than the disgrace of this downfall, (*ie*, of being thus overthrown) (1) Some editors put a full stop after “downfall,” beginning a new sentence with “Since, by fate etc” (2) Others put a semi colon after “downfall,” and interpret “Since by fate, etc” as adverbial to “That were an ignominy, etc”, giving the reason why suing for grace would be a greater disgrace than being defeated. Perhaps (1) is better, as the sentence “Since by fate, etc,” is parallel to the following, “Since through experience” etc, both being conditional clauses to the principal sentence, “we may resolve to wage, etc”—

116 **By fate**—Satan is a fatalist. He ascribes his nature and existence to Fate rather than to God, and regards Fate as above God even **Gods**—Satan in his pride exalts the angels to the rank of gods

117 **Empyrean substance**—see note on line 45 the angels’ bodies consisted of a heavenly substance, infinitely superior to those of mortal men created out of the dust **Cannot fail**—cannot be destroyed

118-119 *ie*, ‘Since we are not less efficient as soldiers and have gained much prudence by going through this tremendous crisis’ (*Event*,=issue, result *foresight*=prudence)

120 **ore successful hope**—better hope of success

122 **Irreconcilable**—qualifies *we* **Our grand Foe**—God (*Cf* the other circumlocutions by which Satan avoids naming God—*He* (line 93) *the potent Victor* (95) *the Mightiest* (99))

123 **Triu phs**—the accent on the second syllable, instead of (as usual) the first The line scans thus —

“Who now’/triumph’s/and in’/th’excels’/of jo’y/”

124 **Holds the tyranny**—plays the part of the tyrant of heaven *Tyranny*, in Greek usage, however, simply meant monarchy which had been usurped the *tyrant* was not necessarily harsh or despotic, but simply a usurper

125 **So spake**—the *so* is emphatic, in contrast to *though in pain* *i.e.*, though he was in pain he spoke in such a manner, *viz.*, defiantly and boastfully **Apostate**—traitorous, false, *lit* one who ‘stands away from,’ deserts

126 **Vaunting**—bragging, boasting **Racked**—tortured, tormented (The *rack* was an instrument of torture)

127 **Compeer**—equal stronger form of *peer*

LINES 128—155 BEELZEBUB’S REPLY TO THIS CHIEF

[Note the contrast between the Beelzebub’s speech and Satan’s, expressing a difference of character Satan’s expresses rage, pride, impenitence and defiance Beelzebub’s the sense of the completeness of the defeat, and a certain sarcastic common-sense which points out that the undiminished strength of the fallen angels’ “empyrean substance” may simply fit them all the better to carry out the purposes of their great Conqueror

128 **Throned powers**—the fallen angels, who in heaven had been powers possessing almost regal authority *Cnf* line 360

129 **Embattled**—in order of battle **Seraphim**—here generally for angelic beings but used by Milton as a rule for one of the great orders of angels, the other being the Cherubim see line 324 Pope Gregory the Great divided the angels into nine ranks—angels, archangels, virtues, powers, principedoms, dominations, thrones, cherubim, and seraphim while Dionysius, in his *Celestial Hierarchy*, divided them into seraphim, cherubim, thrones, dominations, virtues, powers, principalities, arch-angels, angels Milton uses *angel* as a generic term for all angelic beings, and divides these into two great, mutually exclusive orders, Seraphim and Cherubim, *i.e.*, all angels were either Seraphim or Cherubim The highest rank

of angels were the great arch-angels, amongst whom Milton expressly mentions Satan (l 243), Michael, Raphael, Uriel, and probably Gabriel. The other titles are used indiscriminately in addressing the angelic hosts. The word *Seraphim* is Hebrew, the plural of *Seraph*, just as *Cherubim* is the plural of *Cherub*. The Hebrew word *Seraph* probably comes from a root meaning "burning, fiery," and in primitive times the Seraphim may have been personifications of the lightning, as the Cherubim were probably of the dark thunder clouds, regarded as the mysterious attendants of Jehovah. The only place where Seraphim are mentioned in the Old Testament, is in *Isaiah* VI, 2, 6, where the prophet describes his vision of God in the Temple. "Above Him stood the Seraphim each one had six wings with twain he covered his face, and with twain he covered his feet, and with twain he did fly." The *Cherubim* are mentioned many times *e.g.*, in *Psalms* XVIII, which is a magnificent description of the power of God as manifested in a thunderstorm, it is said—God "rode upon a Cherub, and did fly, Yea, He flew swiftly upon the wings of the wind" and Ezekiel gives elaborate descriptions of them as angelic winged attendants on God and upholders of His throne—see especially *Ezekiel*, Chapter X.

130 **Conduct**—leadership

132 **Put to proof**—tested

133 **Whether upheld**—refers to *supremacy*

134 **Rue**—are sorry for **Dire event**—disastrous issue or result (of the contest)

136-7 Construction —'That hath lost us heaven and thus laid low all this mighty host, etc.'

136 **Lost us Heaven**—*us* is the second or dative object, of *lost* 'hath caused us to lose heaven'

138 **As far as gods, etc**—*i.e.*, 'as far as it is possible for immortal beings to be destroyed' *Gods*=angels (see l 116) *Essences*=beings, natures

139 **Re ins**—singular, because *mind and spirit* are taken together as one subject

140 **Though all our glory**—(be) *extinct*, and our *happy state* (be) *swallowed up*

141 **E ti ct**—extinguished, quenched our appropriate verb to follow *glory*, which means brightness, splendour

143-155 Satan had boasted that their strength was undiminished Beelzebub objects that perhaps God has left them their strength simply to use them as His slaves for His own purposes

144 **Of force**—necessarily **No less than such**—no less a power than omnipotence

146 **Have left us**—‘have allowed us to keep’—subj mood, subject, “he our conqueror” The idea is that their undiminished spirit and strength may not be due to their celestial nature, but to God’s will

147 **Stro gly to suffer, etc**—*ie*, that we might, (or, to enable us to) endure our sufferings and pains

148 **That**—in order that **Suffice his vengeful ire**—(last longer to) satisfy or satiate his avenging anger

149 **Mightier service**—*ie*, than merely satisfying his vengeance with our sufferings **Thralls**—slaves (by right of conquest)

150 **Wh te’er his business be**—adverbial phrase, qualifying *do him service*, ‘whatever task He may require us to perform’

152 **Gloo y deep**—Chaos

155 **To undergo**—goes with *strength* and *eternal being* “What advantage is it to have undiminished strength and an immortal nature, if these merely enable us to undergo (bear, endure) eternal punishment?”

LINES 156—191

SATAN’S ANSWER TO EELZEBUB Beelzebub lamented that their boasted strength was useless, as it would only enable them to suffer eternally and be unwilling slaves of God Satan replies that, whether they do or suffer, those who are strong have always one solid ground for satisfaction in the consciousness of their strength, further that, far from being His slaves, they will devote their strength to thwarting God’s will and bringing evil out of all His good designs

156 **Speedy words**—Satan answers hastily, either (1) because he is impatient with Beelzebub's words, or (2) because he wishes at once to banish his follower's despondency and raise his drooping spirits **Arch-Fiend**—*Arché*, thus in composition, means chief, principal—from Greek *arché*, power or rule, so 'chief or principal devil' Cf arch bishop, arch-duke, arch-heretic (When it comes before a vowel, the *ch* is hard, like *k*—e.g. *arch-angel*, pronounced 'ark-angel')

157 **Fallen Cherub**—for *Cherub*, see note on *Seraphim*, line 129 Beelzebub in Heaven had belonged to the angelic order of Cherubim, as did Azazel (I 534), and Gabriel (Book IV 971) while Uriel (III 667), and Raphael (V 277) were Seraphim

157 **To be weak is miserable, etc** —'weakness, whether in action or passive suffering, is misery' (therefore strength, even in suffering, is itself a source of joy) This is Satan's answer to Beelzebub's complaint—'what is the use of our strength ?'

160 **Ever**—can be taken either with *to do ill*, or with *sole delight* (1) it will be our sole delight always to do ill, or (2) it will always be our sole delight to do ill

161 **As being**—goes with *ill* 'as ill is contrary to His will' **His high will whom we resist**—the high will of Him whom we resist

162 **Providence**—God's will governing or ordering of events His Divine Policy

163 **Our evil**—the evil done by us

164 **Labour**—earnest endeavour **End**—purpose, intention

165 **Still to find**—continually, persevering

166 **Which**—which *labour* **So as perhaps**—in such a way that perhaps

167 **If I fail not**—'if I am not deceived' (like the Latin phrase, *in fallor*) An unusual use of the word *fail* though Cf *fallacious*, *fallible*

168 **I ost counsels**—most cherished plans

169 **ut see! etc**—*ie*, 'But (there is no time just now for further speculation, and talk, for an opportunity has come for action) see! the Conqueror has withdrawn his ministers of vengeance, etc'

170 **Ministers of vengeance**—the thunderbolts, etc which chased them down through Chaos to Hell *Cf* line 46, and Book VI 865-866 "Eternal wrath Burned after them to the bottomless pit"

171 **Sulphurous hail**—hail composed of burning sulphur or brimstone

172 **Shot after us in storm**—hurled behind us with the fury of a storm

172-3 **O'erblown hail laid, etc**—*O'erblown*—overblown, *ie*, blown-over, having ceased to blow (participle, qualifying *hail*) *laid*=caused to lie down, calmed *fiery surge*=waves composed of fire So the passage means—"Owing to the storm of hail having blown over (ceased to blow), the fiery waves have subsided"

173-4 **That fro the precipice, etc**—*ie*, 'the fiery surge ("the lake of fire burning with brimstone"; which received us falling (*ie*, when we fell, or after we had fallen) from the precipice of heaven **Precipice of heaven**—the steep, or great height, of heaven

175 **Winged with red lightning**—asan arrow is "winged" with feathers **His shafts**—*ie*, *its* (the thunder's) shafts The possessive *its* was not used till the end of the 16th century It is rare in Shakespeare, and Milton has it only three times, using in its place *his* or *her* So *his* here *may* refer to God (God's shafts), but it is more natural to take it as *its*, *ie*, "thunder's" (*Shafts*=arrows, bolts).

177 **Bellow**—the word always used for the roaring of a bull make a loud noise **Deep**—Chaos, not Hell, as is evident from Satan's "perhaps" if the thunder had been bellowing in Hell, he could have had no doubt as to whether it had ceased or not

178 **Slip**—*ie*, let slip miss, loose (the opportunity)

178-9 'Whether our foe has given us this opportunity in contempt of us, or because his fury is satiated' *Yield it from* = induce our foe to yield or give it

179 **S t i t e**—satiated, fully satisfied In the case of some verbs ending in *d*, *t* and *te*, Milton and Elizabethan writers omitted the participial suffix *d*, especially where the omission of the *d* made the English more like a Latin participle in form

180 **Yon dreary plain**—Satan and the fallen angels were lying floating on the sea of fire Satan points out the shore, the solid "land" bordering on the sea This dreary plain is described in lines 227—238 **Forlorn**—forsaken, desolate

181 **Se t**—abode, dwelling

182-3 'Empty of any light except such pale and dreadful light as the glimmering of these livid flames casts' These lines are a good commentary on the phrase '*darkness visible*' of line 63

182 **Gli eri g**—faint glea , dim light (*Glimmer* is connected with *gleam*) **Livid es**—blue flames, like the flames of burning sulphur *Livid* means really *blue black*, the colour of a bruise

183 **P le**—dim, faint **Te d**—direct our course, bend our flight

184 **The tossing of these fiery aves**—these tossing, fiery waves

185 **There rest**—there let us rest **Harbour**—dwell find a harbour or refuge

186 **A icted**—in the Latin sense of routed, beaten down **Powers**—forces armies

187 **Offend**—harm, injure, put difficulties in the way of

188 **Our o n loss how rep ir**—how we may repair our own loss *re*, regain the heaven they had lost

190-1 **What reinforcement, etc.**—an elliptical construction—(Let us consult) *what reinforcement we may gain from hope*, (and), *if* (we find we can) *not* (gain any reinforcement from hope, let us consult) *what resolution* (we may gain) *from despair*

190 **Rei force e t**—addition to our strength, a military term, meaning additional troops sent to strengthen an army

191 **Resolutio fro desp ir**—despair sometimes gives a man a reckless and desperate courage

LINES 192—241

DESCRIPTION OF THE APPEARANCE OF SATAN AS HE ROSE FROM THE INFERNAL LAKE, AND OF THE "DREARY PLAIN" ON WHICH HE AND HIS COMPANION ALIGHT

192 **Thus S tan**—thus Satan spoke, or said **Nearest ate**—the companion nearest to him in position on the lake, and next to him in rank

193 **Uplift**—uplifted See note to line 179

194 **Sp rkling bl z d**—sparkled and blazed, (with anger and determination) **His other parts besides**—a pleonasm, *other* and *besides* expressing the same meaning 'All the rest of his body (beside the head, which was uplifted)'

195 **Prone**—lying on the chest or face opposite to 'supine,' lying on the back **Lo nd l rge**—adverb phrase, qualifying extended

196 **Rood**—a quarter of an acre (*i e*, two *Kanals*) (*Rood* is in the objective case, to denote extent) **I bulk**—being, or he was, as huge in bulk (or size)

197 **As who**—as those whom **The fables**—of Greek mythology **Na e of**—describe as being of or, name to be of.

197 **Tit ian**—*adj* qualifying (those) understood, from the proper noun Titan The Titanes, or Titans, were the sons of Cœlus (in Greek, Ouranos, the sky', and Terra (in Greek, Gaia, the earth) The eldest, according to some authorities, was called Titan, and others were Saturn Hyperion, Oceanus, and some add Briareus (see below) They rebelled against their father Cœlus (Ouranos) and overthrew his power, and Titan allowed his brother Saturn to become the ruler of the universe on condition he did not bring up any male children When, however, he discovered he had spared a son, Jupiter, Titan imprisoned Saturn Jupiter (Zeus) made war on the Titans, and released his father Saturn, and later he deposed Saturn, and became the king of the

gods himself. The Titans were supposed to be of gigantic stature and strength. **Earth-born**—a term equivalent to Gigantes (sons of *gaia*, the earth) or the giants. They are often confused with the Titans, but they were distinct, and Jupiter subdued them and the Titans in two distinct wars. The giants attacked Jupiter in order to take revenge on him for his overthrow of the Titans. According to one tradition they were, like the Titans, sons of Cœlus and Terra, (or Gaia), according to another of Gaïarus and Teïra. They included Enceladus, Porphyryon, Typhon, etc. Homer says one of them, Etyus, covered nine acres when lying on the ground.

198 **riareus**—a huge monster with a hundred hands. According to the usual legend, he was not a Titan, but helped Jupiter against the Titans. **Typhon**—or Typhœus, one of the Gigantes, or Giants.

200 **Tarsus**—an ancient city in Cilicia, in which country Typhon had his den.

201 **Leviathan**—a river or sea-monster described in the Bible. The description of it given in the book of Job (*Job* XLI. 1–10) clearly points to the crocodile. But the reference in *Psalms* CIV. 26 is to a sea-monster, and probably means the whale, which was not uncommon in the Mediterranean Sea. “Yonder is the sea, great and wide, wherein are things creeping innumerable, both small and great beasts. There go the ships, there is *levnathan*, whom thou hast formed to take his pastime therein.” Milton here means the *whale*.

202 This line must be scanned thus —

“Creat/ed hugest/th^{at} swim/the o-/cean stream/”

The second foot, though it really has three syllables, must be taken here as an iambus, *hugest* being pronounced as one syllable, *hug'st*. “The heavy movement of the line helps to bring before the mind the unwieldy bulk of the monster described” (MacMillan).

202 **Ocea streā**—the ancients believed the earth was a flat plain, and that the ocean was a great river flowing round it.

203 **H₁**—governed by *deeming*, 205. The prose order is,—‘The pilot of some small night-foundered skiff, *deeming*

him (Leviathan) slumbering on the Norway foam (to be, some island, oft, as seamen tell, moors, with fixed anchor in his scaly rind, by his side under the lee, etc. **Haply**—by chance **Norway foam**—the rough, and so foamy, North sea off the coast of Norway, where whales are often met with

204 **Pilot**—captain The word now means steersman, and especially the steersman who guides ships in and out of particular ports **Night-foundered**—belated, overtaken by night (“Foundered,” when used of ships, generally means “sunk”) Milton has the same phrase with the same meaning in his *Comus*, line 487 “Some one like us night-foundered here” **Skiff**—small ship

205 **Deeming etc** —‘supposing (the huge back of the sleeping whale to be) some island’ Olaus Magnus, a Swedish author of the 16th century, has a chapter about ‘anchors fixed in the backs of whales’ He says, “The whale has, too, on his hide a surface like sand on the sea shore, whence oftentimes, when his back is raised above the waves, it is mistaken by mariners for an island So the sailors make for it, fix stakes on it, and moor their ships” In the First Voyage of Sindbad the Sailor, in the *Arabian Nights*, there is an adventure of this kind Sindbad and the sailors and passengers landed on what they thought was an island, and lit fires and began to prepare food, but in the midst of their preparations, the supposed island “moved, and descended to the bottom of the sea, with all that were upon it, and the roaring sea, agitated with waves, closed over it” It was, as the captain explained, “a great fish that had become stationary in the sea, and the sand had accumulated upon it, so that it hath become like an island” **A seamen tell**—as much as to say, ‘This is a sailor’s yarn, I can’t vouch for it’

206 **Scaly rind**—skin covered with scales This is inaccurate, as a whale has no scales but Leviathan, in Job’s description of the crocodile, has Milton has taken the phrase from Job, where it correctly applies to Leviathan, the crocodile, and applies to Leviathan, the whale

207 **The lee**—the side away from the wind the leeward side The side towards the wind is called “windward”

208 **I vests**—covers *lit* clothes **Wished or del ys**—the morning which the sailors long to see because of their peril in the dark, *seems* to them to be a long time in coming

209 **So**—in like manner, *ie*, 'the arch-fiend lay on the burning lake stretched out huge in length like Leviathan slumbering on the Norway foam, when he is mistaken by sailors for an island'

[Note how the line, made up of monosyllables, mostly long, which must be pronounced slowly, expresses by its very sound the sense—the huge length of the arch-fiend's stretched out body]

210 11 **Nor ever thence had risen**—and he would not have ever risen from it

211 **Heaved**—raised lifted up (*Heaven* is the *heaved* up or lofty place)

212 **High per issio** —*high* expresses reverence
He ve —God

213 **Left hi at l rge**—left him free, unconfined allowed him full liberty (*At large*, adverbial phrase means free, at liberty *eg*, 'the prisoner is *at large*,' *ie*, has escaped and is free) **To his own dark desig s**—supply "work out" after *to*

214 **Th t**—in order that, expressing the purpose of *left him at large*) **Reiter ted**—repeated over and over again

215 **He p o hi self d n tio** —greatly increase his punishment **Sought**—add, "to inflict"

216 **And enr ged ight see**—and to his annoyance (or to his rage might see

218 **Mercy show** —the forgiveness of God freely offered to repentant sinners through the atoning work of Christ

219 **But on himself, etc** —supply, "that he might see"

220 **Treble**—threefold here simply expressing a very great, or even infinite, degree of "confusion" etc

222-4 As Satan rises from the burning lake, the wave-like flames are driven away from him on all sides, and no longer burn straight up, but sideways or slanting Where Satan had

been lying is left for a short time vacant, "a horrid vale," until the fiery waves roll back again

223 **Pointi g spires**—tops, extremities, stretched out (like fingers pointing) a good description of the appearance of a flame *Cnf* the expression "tongues of flame" **Rolled in billo s**—rolling away in the form of waves, whereas before they had been erect and pyramid-shaped

226 **Incu be t**—in its literal meaning, 'resting upon' (Usually it has a metaphorical meaning, as in the phrase "it is incumbent on me to do this," *i e*, it is my duty to do it) **Dusky ir**—dark atmosphere of Hell

227 **Felt u usual weight**—the air of Hell had not felt anything so heavy before

228 **If it were land**—*i e*, if that which was really solid fire can be called 'land' Milton seems to mean that fire was the only element in Hell and it existed in all forms—solid, liquid, gaseous (*That* relat, antecedent *it*)

230 **Such appeared in hue**—relat sentence (and which) co ordinate with 'that ever burned' (228)—Lines 230-237 describe the appearance, not of Satan, but of the "dry land" on which he alighted It was in appearance and colour like the "singed bottom" left where an eruption had blown a large mass away from the shattered side of a volcano *Shattered side* may be (1) the object, like Pelorus, of *from* 'a hill torn from Pelorus or (from) the shattered side of thundering Ætna' (2) the object of *transports*—'wind transports a hill torn from Pelorus, or (transports) the shattered side, etc,' (3) subject of "appears" understood "and such appeared in hue (as) the shattered side, etc, (appears)"

231 **Subterranean wind**—wind supposed to be pent up underground (Milton's theory of earthquakes and volcanic eruptions)

232 **Pelorus**—a promontory in Sicily, now called Capo di Faro, on the straits of Messina (where the terrible earthquake of 1908 occurred) The Straits of Messina were supposed to have been formed by a convulsion of nature, and Mount Pelorus to be all that was left of a neck of land once joining Sicily with Italy **Shattered**—a proleptic (anticipative) use of the adj,

'transport a hill from Ætna and thereby shatters the side of Ætna

233 **Ætna**—the great volcano in the centre of Sicily "thundering Ætna" is the translation of a phrase used by Virgil **Whose**—refers to Ætna, not Pelorus **Combustible**—inflammable easily kindled

234 **Fuelled**—full of fuel or combustible matter

Entrails—interior parts contents *Lit* bowels, intestines *Cf* the phrase, "the bowels of the earth" **Thence**—*vis*, from the subterranean wind, *ie*, the interior of Ætna catches fire from the winds, and then with its fire helps the winds to tear up the hill **Conceiving fire**—becoming ignited catching fire

235 **Sublimed**—in the *lit* sense of the Latin *sublimus*, 'lifted up'—blown up Or the word may be used here as equivalent to the chemical word 'sublimated,' *ie*, "converted by heat into vapour in order that it may become solid again in a purer form" (Masson) **Mineral fury**—the violence of minerals in the process of melting under intense heat **Aid the wind**—add to the violence of the wind which first kindles the fire

236 **Singed bottom**—the scorched chasm or valley left on Ætna by the mass that has been torn away It is this scorched and singed part of the volcano, "all involved with stench and smoke," to which the "dry land" of Hell is compared

238 **Unblest feet**—the feet of the unblest (cursed) arch-fiend

239 **Stygian flood**—the infernal lake *Stygian* is an adj formed from the proper noun *Styx*, a river supposed by the Greeks to flow nine times round Hell so, hellish, infernal

240 **As gods, etc.**—they thought they had escaped the burning lake by the strength of their own divine nature, and did not realise that they did it only by permission of God *Cnf* lines 210-13

241 **Sufferance**—permission **Supernal**—heavenly so, supreme from Latin *supernus*, from *super*, above

LINES 242-270

Third speech of Satan to eelzebub—He accepts Hell as his new dwelling place, and comforts himself with

the thoughts, that here he will be as far as possible from God, that the change of locality can make no difference to his mind which can make a heaven out of hell, that here he and his companions will be free, and that he (Satan) will here be supreme—"better to reign in Hell than serve in Heaven"

242 **Change for heaven**—take instead of heaven This is a Latin construction In ordinary English it would mean just the opposite to what Milton intends, *viz.*, to leave hell and go to heaven **Gloom**—object of "we must change" '(is) this (the, mournful gloom (we must change) for that celestial light?' *z e.*, 'must we exchange that celestial light for this mournful gloom'

246 **Sovran**—the etymologically more correct spelling of "sovereign" The root is the Low Latin *superanus*, (Latin *super*, above), which is modified in Italian into *sovrano*, from which Milton gets *sovrán* *Sovereign* comes to us from the Latin through the French, *souverain*, and the *g* has been inserted erroneously **Dispose**—settle, determine

247 **Farthest fro Him is best**—*z e.*, 'to be farthest from Him,' or 'the farthest distance from Him,' is best *Farthest* is here an adj. used as a noun

248 **Whom reason, etc** —'(from him) whom reason hath made equal with (*z e.*, not superior to,) us, now force has made superior to us who are really his 'equals' *z e.*, in the possession of reasoning powers we are the equals of God, but He has now gained supremacy over us by mere force

249 **Happy fields**—heaven

250 **Hail, horrors, hail!**—a grand expression of Satan's heroic mood—his "unconquerable will" and "courage never to submit or yield"

251 **Profoudest hell**—the deepest part of hell the lowest hell

254 **The mind is its own place, etc** —(Lines often quoted)—*z e.*, the mind is not dependent on circumstances, but on itself, for happiness, so it can be in itself so miserable as to turn even the happiest surroundings (heaven) into the most wretched (hell), or so happy as to turn even the most wretched surroundings (hell) into the most delightful (heaven) Heaven and Hell lie

within, in the heart they are conditions of mind, not localities
Cnf Colonel Lovelace's lines "To Althea from prison"

"Stone walls do not a prison make,
 Nor iron bars a cage,
 Minds innocent and quiet take
 That for an hermitage"

256 **What atter where, etc**—*z e*, 'what does it matter where I am, in heaven or in hell, so long as I remain the same in character and nature?'

257-8 **And what I should be, all but less tha He**—a difficult passage, owing to the doubtful force of *all but*. In ordinary English *all but* means 'almost,' 'nearly,' 'not quite' (*e g*, 'he all but succeeded' 'he was all but killed'), but this meaning does not give sense here—'If I be what I should be, *viz*, almost less than He' Two emendations have been suggested (1) that Milton really meant to write *albeit*—'If I be what I should be, *albeit* (although) less than he' which gives good sense (2) That a comma be put after *all*, *all* being closely attached to *what* (=all that), and *but* being taken as *except*—'If I be all that I should be, except (for the fact that) I am less than he'—Good sense may be obtained, however, if *all but* be interpreted as *in everything but*, or *except*, on the analogy of such a sentence as, 'Cromwell was king *in all but* name,' (*z e*, in everything except the fact that he had not the name of king) In this case the sentence could be paraphrased, 'It does not matter in what place, happen to be, if I remain (in character and nature) what I should be, in everything except the fact that I am less than him who has gained a superior position simply by force (thunder)'—Satan means, he is in nature and mind God's equal, and that God owes his superiority in position merely to his thunder)

259-60 **Hath not built for envy**—*z e*, the Almighty has not constructed in hell anything he could possibly covet, or envy us the possession of (therefore He will leave us in undisturbed possession)

261 **Secure**—in its original sense, 'without care or anxiety'
I y choice—to my mind, in my opinion

261-263 **To reign heaven**—These lines sum up and express the whole character of Satan, he must be *first* Julius

Cæsar is related to have said that he would rather be the first man in a country village than the second man in Rome

264 **Then**—therefore if this be so

266 **Astonished**—in the sense of the Latin word *atto nitus*—confounded, thunderstruck **Oblivious pool**—pool that causes oblivion or forgetfulness, *Cnf* ‘*mortal taste*’ (line 2), taste that caused mortality or made men mortal Milton takes the idea of forgetfulness from the Greek idea of the river Lethe (oblivion) in Hades The New Testament idea of Hell is just the opposite—the unforgetfulness of a constant remorse, “where the worm never dies and the fire is not quenched”

267 **Call them not**—why do we not call them ?

267 **Share p rt**—*part*, cognate accus

268 **Rallied**—reorganised gathered together again

273, **Which, but the Omnipotent, none**—‘which none but (except) the Omnipotent’

274 **That voice**—that (well known) voice (of thine)
Liveliest pledge—strongest assurance

276 **Perilous edge**—most critical point *Edge* may mean here *crisis*, like the Greek word for crisis, and Milton may have had in mind a common Greek proverb which compares a dangerous crisis to the edge of a razor *Edge* may, on the other hand, mean simply *front*—‘dangerous front of the battle,’ where Satan, as leader, would be

277 **Assaults**—combats, conflicts

278 **Their surest signal**—their most certain guide in apposition to *voice*, l 74

279 **Resume new courage**—a pleonasm as the sense of *new* is included in *resume*

280 **Grovell g**—lying prone, *ie*, face downwards **Prostrate**—lying flat, with the body extended on the ground

281 **As we erewhile**—as we (lay grovelling and prostrate) erewhile (*ie*, a short time ago) **Astounded and am zed**—qualifying both *they* (279) and *we*

282 **No wonder, etc**—‘and it is not to be wondered at that they should be astounded and amazed, seeing they have

fallen such a pernicious height' **Fallen such** height—
 fallen from such a height **Pernicious**—here means great,
 tremendous Latin *perniciēs*, destruction

LINES 283—330

Description of Satan as he moved to the shore of the burning lake to rouse his followers, description of the fallen angels prostrate on the lake, Satan's loud summons to them to awake and arise

284 **Was moving towards the shore**—evidently Satan alighted on the dry land (line 227) at some distance from the sea of fire, and now he is going back towards the shore to rouse his followers, who are still in the fiery sea **His ponderous shield behind him cast**—nominative absolute ('being cast')

285 **Ethereal temper**—'a piece of armour tempered in heaven' *Temper* here means 'something tempered' (*te*, formed to a proper degree of hardness, as *tempered* steel), and stands in apposition to *shield*

286 **Behind him cast**—*te*, hanging at the back on the shoulders

286 **Circumference**—the disc, the round shield (abstract for concrete)

287 **Orb**—circle the shield being round in shape

288 **Optic glass**—telescope **The Tuscan artist**—the astronomer (astronomy being then reckoned an "art") of Tuscany viz, Galileo, the famous Italian astronomer, who was born at Pisa, in Tuscany, in 1564 (died 1642) He was a lecturer at Pisa University in 1588, and invented the hydrostatic balance, and was Professor of Mathematics in Padua University from 1592-1610 While at Padua he constructed a telescope, on the model of one made by a Dutch scientist, and with it detected sun-spots and discovered the four satellites of the planet Jupiter In 1610 he was invited to Florence by his patron Cosimo, Grand Duke of Tuscany Galileo had adopted the Copernican system of astronomy (see *Introduction*, IV 1), and did not hesitate to advocate it in his writings and shew how it could be reconciled to Scripture This brought the Church authorities down upon him, and he was

summoned to appear before the Inquisition (1616), which pronounced the Copernican theory absurd, and forbade him to teach it. In 1632 he was summoned to appear before the Pope in consequence of the publication of his *Dialogues on the Systems of the World*. As he was old and dreaded imprisonment, he publicly recanted his views but he was under surveillance, and his book prohibited. From 1633 to his death he lived in seclusion at Arcetri, Florence. It was here (probably in 1639) that Milton "found and visited the famous Galileo, grown old, a prisoner to the Inquisition for thinking in Astronomy otherwise than the Franciscan and Dominican licensers thought." This visit seems to have impressed Milton, for he mentions Galileo by name in Book V, 262, and refers to him again in III, 590, and though the cosmography of *Paradise Lost* is based on the Ptolemaic theory (see *Introduction*, IV, 1), he explains, apparently with approval, the Copernican theory in Books IV and VIII.

289 **Fesole**—a hill above Florence, commanding a fine view of the city and the Val d' Arno

290 **Valdarno**—Val d' Arno, valley of the (river) Arno, the valley in which Florence lies **Descry**—find out. discover

291 **Spotty globe**—descriptive of the appearance of the moon, with its dark markings on its bright surface. These marks or spots are shown by the telescope to be valleys, plains and mountains

292 **His spear**—object after *with*, line, 295

292-294 **To equal which wand**—*ie*, 'the largest pine-tree, cut down to be the mast of a great warship, would be but a wand compared to Satan's spear'

292 **To equal which**—compared with which

293 **Norwegian hills**—Norway is a great country for pines and fir-trees, and still exports a great quantity of timber

294 **Ammiral**—admiral, from Arabic *Amir* (Emir), a commander or chief, the last syllable (*al*) being probably the Arabic article. The word now means the commander of a fleet, or section of a fleet but in Milton's day it also meant the admiral's *ship*, and he uses it here in the latter sense. **W d**—a very light, thin stick

295 **He walked with**—his spear (line 292)

296 **Marl**—soil The word is generally used for a particular kind of soil, a rich chalky clay **Those steps**—those well remembered steps (The demonstrative *adj* often gives the sense of “well known,” “remembered,” “particular”)

297 **Heaven's azure**—the blue (vault) of heaven *Azure* is an *adj*, meaning *blue*, but is often used as a noun (“the azure”) for the *blue sky* **Torrid clime**—the tropical, very hot, atmosphere (of Hell)

298 **esides**—in addition to the burning heat of the soil **Vaulted with fire**—qualifies *clime vaulted* means arched over, covered in

299 **Nathless**—nevertheless (A contraction for “ne-the-less,”—not by that less, not on than account less) **So endured**—went on bearing (the heat) in this way

300 **Inflamed sea**—fiery sea, “sea of flames” *Inflamed* here has its literal meaning of *kindled, set on fire*

301 **Legions**—regiments, battalions, bands The Legion was the largest division of the Roman army and contained about 6000 men **Entranced**—in a trance or stupor

302-304 **Thick as autumnal leaves, etc**—a striking and beautiful simile, and moreover very close for the fallen angels resembled the fallen autumn leaves in three points,—in (1) their infinite number, (2) their loss of former splendour, (3) their position—helplessly floating on the lake as the leaves on the water

302 **Thick**—adverb qualifying *lay* ‘(who lay as) thick as autumnal leaves (lie)’ *Thick* here means crowded together in great numbers *e.g.*, The crowd was very thick at this point The arrows came thick and fast **Strew**—are scattered or strewn over

303 **Vallo brosa**—(*Lit*, “shady valley,”) an Italian valley about 18 miles from Florence, to which Milton may have paid a visit during his Italian tour in 1638 **Etrurian shades**—shady trees of Tuscany Etruria was the ancient name of the part of Italy afterwards called Tuscany (of which

Florence was the chief city), and its inhabitants were the Etruscans

304 **Embower**—form bowers

304-311 There are two further similes in these lines, though they are worked into one passage. The fallen angels floating on the lake, who have been compared (1) to the autumn leaves on the brooks in Vallombrosa, are now compared to (2) the scattered sedge afloat on the Red Sea after a storm (304-6), and (3) the floating carcasses and broken chariot wheels of the Egyptian army, floating on the Red Sea after the Israelites had crossed over.

304 **Sedge**—water reeds. Milton connects sedge with the Red Sea from the fact that the Hebrew name for the Red Sea was *Yam Suph*, "Sea of Weed."

305 **Orion**—the constellation of stars, which to the fancy resembles a giant with a sword and sword-belt (hence, "Orion, armed"). The rising of this constellation was supposed by the ancients to bring stormy weather.

306 **The Red-Sea**—the sea dividing Africa from Arabia, also called the Arabian Gulf. The Romans called it *Mare Rubrum* (Red Sea); the Jews *Yam Suph*, (Weedy Sea).

306-311 **Whose waves overthrew, etc**—The reference is to the famous story of the escape of the Israelites under Moses across the Red Sea from the pursuing Egyptian army: see Bible, *Exodus*, Chap. XIV. After God, through Moses (see note to line 8), had afflicted the Egyptians with the ten plagues, the king or Pharaoh consented to let the people of Israel, who had been enslaved in Egypt for centuries, go free, and their leader, Moses, led them out of Egypt to the north of the western arm of the Red Sea, now called the Gulf of Suez, into the Sinaitic peninsula. Before, however, they reached the sea, Pharaoh repented of his weakness in letting them go, and sent troops after them, which came in sight just as the Israelites reached the shore of the Red Sea. They seemed to be caught in a trap, but at God's command, Moses stretched forth his rod and the sea was divided by a strong wind, and the Israelites crossed over safely, but when the Egyptians attempted to follow, the sea returned and overwhelmed them. "And the waters returned

and covered the chariots and the horsemen and even all the host of Pharaoh that went in after them into the sea, there remained not so much as one of them and the Israelites saw the Egyptians dead upon the sea-shore" (*Exodus* XIV 28, 30)

307 **Busiris**—The Biblical story does not give the name of the king of Egypt who oppressed the Israelites, but calls him Pharaoh, which was simply the royal title (like King or Emperor). Modern scholars have come to the conclusion that the Pharaohs who oppressed the Israelites were Ramses II and his son Merenptah (or Meneptah) of the 19th Dynasty, and that the Exodus ("the going out," the name given to the departure of the Israelites from Egypt) took place under the latter. The mummy of Merenptah was discovered in Egypt a few years ago. In Milton's day, however, the name of this Pharaoh was not known and so he chose to identify him with Busiris, a mythical king of Egypt, notorious in Greek fables for his habit of sacrificing all foreigners who visited Egypt. The Bible account does not say that Pharaoh accompanied his army in person, so it is a mistake to say the sea overthrew Busiris. **Memphian**—belonging to Memphis, one of the most ancient cities in Egypt and for many dynasties the capital of the Egyptian Empire. Its name in ancient Egyptian was *Men-nofer*, "the fine abode." **Memphian chivalry**—the Egyptian army of chariots and horsemen. *Chivalry* generally means knighthood, or the courtesy befitting a knight, but it can also mean the whole body of knights of any country or king, and so, as here, *cavalry*—i.e., the mounted section of an army, the horsemen (and in this case, the chariots, the strongest arm of the Egyptian army).

308 **Perfidious hatred**—Pharaoh had promised to let the Israelites go without interference, and then sent his troops to stop them—a treacherous or perfidious action.

309 **Sojourners of Goshen**—*Goshen* was the part of Egypt where Jacob or Israel (the ancestor of the Israelites) was allowed by Pharaoh to settle at the request of Jacob's son, Joseph, who had become Pharaoh's Wazir or Chief Minister (see *Genesis* XLVI 28, XLVII 12). The reason given in the Bible for the choice of this particular place was that the Israelites were shepherds, and as "every shepherd was an abomination unto the

Egyptians," they were allowed to settle together in Goshen, which was probably on the Syrian frontier and so separate from the rest of Egypt Milton calls them "sojourners" (temporary dwellers), although the nation dwelt in Goshen for nearly four centuries, because this was not to be their permanent home, which they were to find in Canaan, the Promised Land,

311 **Thick bestrewn**—thickly scattered all round

312 **Abject**—in the *lit* sense of "thrown down" (Here the accent is on the second syllable)

313 **Under amazement, etc**—under (the influence of) amazement of (*ze*, at)

314 **Hollow deep**—the great hollow pit of Hell

315-16 **Princes, Potentates, Warriors**—three classes of angels (see note to line 129)

316 **The Flower of Heaven**—the noblest of all the inhabitants of heaven *Flower* is often used in the sense of choicest, best *e.g.* Sir Philip Sidney was called "the flower of knighthood",—*Cf* 'the flower of chivalry,'—'the flower of the family,' etc

316-18 **Heaven—once yours, now lost, spirits—**
ze, 'Heaven, which was once yours, but which is now lost for ever if you, eternal spirits, can be permanently overcome with such astonishment'

318 324 **Or have ye chosen, etc**—Satan accounts for the abject position of his angels lying prostrate on the lake, in three ways—either (1) they were paralysed and confounded by the thunder of heaven (316-17) or (2) they were reposing there as if in ease after the toil of battle (317-321), or (3) they had resolved to adore the Conqueror by remaining in the abject state to which He had reduced them Satan here tries to lash his defeated troops into action with biting sarcasm

318 **This place**—emphatic as if any in their senses would *choose* the burning lake of hell as a place of rest

319 **To repose**—generally an intransitive verb, here transitive (object *virtue*) *Cf* the use of *to rest*—'he rested his limbs'

- 320 **Virtue**—in the sense of the Latin *virtus*, manly courage **For**—on account of (causal)
- 321 **To slu ber**—in slumbering
- 322 **Abject**—used here in the ordinary sense of ‘utterly humiliated’ contrast the use in line 312 (note)
- 324 **Cherub and Seraph**—see note to line 129
- 325 **Ano** —*in one* (moment) at once
- 326 **His swift pursuers**—*ie*, the pursuers sent out by Him to pursue us, (not, ‘those who pursue Him,’ as it might mean grammatically)
- 326-7 **Discern the dvantage**—perceive the opportunity of getting the final advantage over us
- 328 **Thus drooping**—as we lie in this abject posture **Linked thunderbolts**—thunderbolts fastened together, like the chain shot used in naval battles in the 18th century The thunderbolts joined together with chains, would form a network which would effectually fasten the fallen angels to the floor of Hell
- 329 **Transfi** —fix by passing some sharp instrument through *eg*, to be transfixed with a sword
- 330 **Awake ! arise ! etc** —*ie*, ‘if you do not rise now, you will never rise’ This line sounds like a shout of battle, or a rousing bugle-call sounding the charge

LINES 331—375

Description of the fallen angels as they wake from their stupor and spring up “upon the wing” at the call of their leader

- 331 **Abashed**—ashamed, filled with shame
- 332 **As when men**—*ie*, in the same way as men who are wont, etc, rouse and bestir themselves, etc, *when* found by one whom they dread
- 333 **On duty**—In most editions the comma is placed after *duty ie*, ‘wont to watch on duty’, but Masson places the comma after *watch*, which leaves *on duty* attached to sleeping, *ie*, ‘wont to watch, on duty sleeping found,’ etc Either way gives good sense The penalty for a sentinel found sleeping at his post in time of war, is death **By who** —by (those) whom, or (one) whom, *ie* their officers

335 **Nor did they not perceive**—the two negatives cancel each other, and make an affirmative so, 'they did perceive' 'and they did not fail to perceive' **Plight**—condition, always used of a bad or miserable condition.

336 **Or the fierce pains not feel**—*i.e.* they did feel the pains

337 **To voice obeyed**—*Obey* as a transitive verb governs a direct object the introduction of *to* before the object here is a Latinism, in imitation of the dative case which the verb for *obey* takes in Latin

338 **Innumerable**—agrees with *they*

338—343 The allusion is to another story from the history of the deliverance of the Israelites from the oppression of the Egyptian Pharaoh by Moses (see note to line 8), see *Exodus* X 1—20 According to the Bible account, when Pharaoh refused to let the people of Israel go at Moses' demand, God sent ten plagues or fearful visitations of nature, upon the Egyptians, the eighth of which was a plague of locusts "And Moses stretched forth his rod over the land of Egypt, and the Lord brought an east wind upon that land all that day, and all the night, and when it was morning the east wind brought the locusts And the locusts went up over all the land of Egypt and rested in all the borders of Egypt very grievous were they before them there were no such locusts as they, neither after them shall be such For they covered the face of the whole earth, so that the land was darkened, and they did eat every herb of the land, all the fruit of the trees which the hail" (the 7th plague) "had left, and there remained not any green thing, either tree or herb of the field, through all the land of Egypt" (*Exod* X 13—15) The simile is, 'As when the potent rod (338) up called a pitchy cloud of locusts (340), so numberless were those bad angels seen' (344)

338 **Pote t rod**—magical wand of Moses—constantly referred to in the Bible story

339 **A r 's son**—Moses (see note to l 8) his father was Amram, of the tribe of Levi, and his mother Jochebed (*Exod* VI 20)

339 **Egypt's evil day**—the day of Egypt's misfortune, when the country was being afflicted with the ten plagues. The ten plagues were (1) The Nile was changed into blood (Exod VII 14—25), (2) the land was overrun with frogs (VIII 1—15), (3) the people were covered with lice (VIII 16—19), (4) the air was filled with swarms of flies (VIII 20—22), (5) the cattle were attacked by a deadly disease, and died (IX 1—7), (6) the people were afflicted with loathsome boils (IX 8—12), (7) their harvests were destroyed by terrible hail (IX 13—35), (8) all the vegetation was eaten by locusts (X 1—20), (9) Egypt was covered with an awful darkness for three days (X 21—29), and (10) all the first-born of all the people, from Pharaoh to the meanest peasant, were slain in one night (XI 4—8, XII 29—36). Only after this last calamity did Pharaoh relent and allow the children of Israel to leave Egypt, their “land of bondage”

340 **Up called**—an inversion for “called up” **Pitchy cloud**—a cloud as dark or black as pitch (tar) *Cnf* the phrase, “pitch darkness” A flock of locusts flying over a country is often so dense as to darken the light of the sun

341 **Locusts**—the locust is a large insect of the same family as the grasshopper. They appear in immense numbers and eat up every green thing they come across. One writer, describing an army of them crawling on the ground in 1845 in Syria, says, “Their number was astounding, the whole face of the mountain was black with them. On they came like a living deluge. We dug trenches, kindled fires, and beat and burned to death ‘heaps upon heaps,’ but the effort was utterly useless. Wave after wave *rolled* up the mountain side and poured over rocks, walls, ditches, and hedges—those behind covering up and bridging over the masses already killed” (Dr Thompson, in *The Land and the Book*.)

342 **Warping**—To *warp* means to twist, distort, so a piece of wood is said to be *warped* when it is twisted out of shape by changes of climate. Nautically, to *warp* means to tow a ship along in a devious course by ropes attached to anchors or buoys. So here *warping* implies an irregular, zig-zag motion, and well describes the movements of the locusts in the air as they are blown hither and thither by the wind and do not fly in a straight line.

So, 'working forward with an irregular motion, following the direction of the eastern wind'

342 **That**—relat antecedent *cloud* (340) **Impious Pharaoh**—wicked because he defied God and refused to obey His command to let His people go

343 **Land of Nile**—Egypt fittingly so called, because it owes its fertility, and indeed its habitability, to its great river, the Nile

345 **Hovering**—suspended on outstretched wings (like a hawk or kite about to pounce on its prey) **Cope**—vault, concave roof (connected with *cap*)

346 **Nether**—lower

347 **Till, as a signal, etc** —*i.e.*, 'till, when the uplifted spear of their great Sultan, given as a signal, waved to direct their course' (Some editions read 'at a signal given')

348 **Sultan**—the proper pronunciation is *Sultán*, the accent being on the last syllable but in English, according to the habit of the language to put the accent as near the beginning of words as possible, this Arabic word is usually pronounced *Sultan*, as it is here

349 **In even balance**—with evenly poised wings, with a steady, uniform movement

350 **Brimstone**—sulphur lit *burn-stone*, or burning-stone. The idea of sulphur or brimstone's being an important element in the composition of the soil of Hell, comes from the Bible—*Cnf Rev XXI 8* "the lake that burneth with fire and brimstone" Brimstone when burning gives off evil-smelling and suffocating fumes

351—355 Another simile expressing the great multitude of the fallen angels—they were far more numerous than the hordes of Vandals and Goths that poured out of the North of Europe and swept over the Roman Empire, in the 4th and 5th centuries A D. The three similes Milton uses to impress on the reader the great number of Satan's followers, are skilfully chosen to emphasise at the same time the their *different states* (1) When they were lying stupefied on the burning lake, they are compared to the fallen autumn leaves strewing the brooks in Vallombrosa, to the

sedge floating in the Red Sea after a storm, and to the corpses of the Egyptian army washed about on the Red Sea, (2) when they spring up on the wing at Satan's call, they are compared to the dense clouds of locusts called up by Moses, (3) when they had alighted on the ground and were massed together, they are compared to the hosts of barbarians crowding down on Rome from the North

351 **Like which, etc**—*i.e.*, 'like which (multitude) the populous North never poured (a multitude)' So the word *multitude* really performs two functions—*viz.*, noun in apposition to *they* (349) and antecedent to *which*, and object of *poured* (352)

Populous North—the North of Europe, which became so densely populated that numerous tribes had to move south to find sustenance in the 4th century

352 **Frozen loins**—*frozen* refers to the cold climate of N Europe as compared to the South *Loins* is often used in the Bible to express the generative power of the father *e.g.*, *Cnf* God's promise to Jacob at Bethel "be fruitful and multiply a nation and a company of nations shall be of thee, and kings shall come out of thy loins" (*Genesis*, XXXV 22) The *loins* are, literally, the part of the body on either side of the trunk from the ribs to the lower limbs

353 **Rhene or the Danaw**—the rivers Rhine and Danube, the northern boundaries of the Roman Empire Milton uses the Latin form of the word Rhine (*Rhenus*), and the German form of Danube (*Donau*) for the sake of euphony **Her barbarous sons**—All the nations outside the Roman Empire were called by the Romans 'barbarians', a word adopted from the Greeks, who called all non-Greeks *hoi barbaroi* (the barbarians), just as the Jews called all other peoples Gentiles—*Her*, referring to the "populous North," is in contradiction to *loins* (352) if the North is personified as feminine (the mother), we should expect *womb* in 352, if it is in harmony with the word *loins*, personified as masculine (the father), we should expect *his* here

354 **Like a deluge on the South**—the South is Southern Europe, Italy, Spain, N Africa, etc, the centre of the Roman Empire The invasion of the barbaric Goths and Vandals, etc, is compared to a tremendous flood spreading as far south as the North of Africa

355 **Beneath Gibraltar**—to the south of Gibraltar **Libyan sands**—Libya was the ancient geographical name for Africa. In Roman times the term was specially applied to the part now known as the Libyan Desert, which includes parts of Egypt, Tripoli and Barca,—a immense stony plateau that merges westward into the Sahara Desert. The reference here is to the Vandals who crossed the Straits of Gibraltar, and established themselves firmly in Africa by the capture of Carthage in the year 429.

356 **Squadron band**—a squadron is the principal division of a regiment, a band, a smaller company so each squadron would contain several bands.

359 **Excelling human**—far superior to human forms **Dignities**—dignitaries, persons holding positions of dignity.

360 **Erst**—formerly once the superlative form of *ere* (connected with *early*).

362 **Razed**—erased rubbed out.

363 **Books of Life**—a phrase from the *Book of Revelation* (Bible) *Cnf Rev* III 5 “and He that overcometh shall thus be arrayed in white garments, I will in no wise blot his name out of the book of life” and *Rev* XX 12 “I saw the dead, the great and small, standing before the throne, and books were opened, and another book was opened, which is the book of life, and the dead were judged out of the things which were written in the books, according to their works” and *XXI* 27 “And there shall in no wise enter into it anything unclean, or he that maketh an abomination and a lie, but only they which are written in the Lamb’s (Christ’s) book of life” The origin of the idea of a “book of life” (or “book, or register, of the living”) kept in heaven, in which the names of the redeemed are written, is to be found in the roll of citizens of Jerusalem, such as is referred to in *Isaiah* IV 3, “And it shall come to pass that he that is left in Zion, and he that remaineth in Jerusalem, shall be called holy, even every one that is *written among the living* in Jerusalem” From this came the conception of a roll of the names of God’s people kept by God Himself, such as Moses referred to when he prayed, “And if not, blot me, I pray thee, out of thy book which thou hast written” (*Exod* XXXII 32).

364 **Yet**—*ie*, they had, after their rebellion and fall, lost their heavenly names (*Cnf* lines 80-82), and at this time had not yet received their new names (*viz*, those of the idols of the heathen) which men were afterwards to give them **Sons of Eve**—mankind **Got them**—got for themselves

365 **New names**—under the idea (started by the early Christian fathers) that the heathen gods were really devils in disguise, Milton gives the fallen angels the names of the deities worshipped in Canaan, Egypt, Greece and elsewhere—such as Moloch, Beelzebub, etc **Till**—*ie*, they got no names till they corrupted mankind

366 **God's high sufferance**—the permission of the High Being see note to line 212 **For the trial of man**—to put men to the proof, to test their virtue by temptation

367 **Falsities and lies**—the deceptions of idolatry and superstition

368 **To forsake**—so as to forsake so that they did forsake

370 **Glory**—object of *transform* **To transform**—parallel in construction with *to forsake*, *ie*, 'corrupted so as to forsake and to transform,' etc **Him that made them**—their Creator

371 **Image of a brute**—*eg*, the golden calf (see below)

372 **Adorned with gay religions**—*ie*, gay religious rites were celebrated, in which the images were adorned with gorgeous trappings (But perhaps Milton dictated *adored* here, as we should expect some word like "ornaments" after "adorned with" *Religious*=religious ceremonies

370-373 Two kinds of idolatry are here noticed (1) Sometimes the Israelites made images representing their own God, Jehovah, and worshipped them as direct objects of adoration *eg*, the gold calf which they made when Moses had gone up to Mount Sinai to receive the law from God (*Exod* XXXII), and probably the two golden calves set up by Jeroboam, King of Israel, in Bethel and Dan (see 1 *Kings*, XI 26-33) In such cases they were worshipping Jehovah, but under the form of images, in direct disobedience to the second commandment of the Decalogue, "Thou shalt not make unto thyself any graven image, or

any likeness of anything that is in heaven above, or that is in the earth beneath, or that is in the water under the earth Thou shalt not bow down thyself to them nor serve them" (*Exod* XX 4) (2) Sometimes they deserted the worship of Jehovah altogether, and worshipped the idols of the surrounding Canaanite or Syrian nations—such idols as Baal, Moloch, etc

373 **Devils to adore for deities**—to *adore*, connected with *corrupted* (368) *for deities*=as gods

374 **Then**—when men became so corrupted

374-5 **Names**—*idols* the *idol* is the material image of the god, the *name* his designation

LINES 376—521

The names and characters of the chief of the fallen angels, as identified with the heathen gods of ancient Palestine, Egypt, Greece, etc

376 **Say, Muse**—*Muse* (see note to line 6) *Say* governs two objects, *names*, and the *noun sentence* consisting of the indirect questions "who came first," "who came last," *i e*, 'tell us their new names by which they subsequently became known to men, and tell us which of them came first and which came last'

377 **Roused**—passive participle, "having been roused"

378 **As next in worth, came singly**—*i e*, 'who, as being next in rank to their great Emperor, one by one came, first and last, to where he stood' *Singly*—one after the other

379 **Bare strand**—barren shore

380 **Promiscuous crowd**—miscellaneous herd (Milton is about to give the names only of the great leaders, not of the rank and file) **Aloof**—apart

381 **The chief were those**—Milton selects as the chief devils those who afterwards, in the form of heathen deities, had the audacity to establish their worship in Palestine, close to the land and Temple of Jehovah, the only one true God In this Milton, the Puritan, dominates the Milton of the Renaissance—subordinating the famous classical gods of Greece and Rome to the grosser idols of Syria, little known outside the Bible

382 **Prey**—victims, *viz*, mankind

383 **Seats**—places of worship, temples and shrines **Longfter**—long after the time Milton is here describing in subsequent ages **Seat of God**—Jerusalem, where was the Temple of Jehovah, the true God, worshipped by the Jews

384 **Their altars**—object of *fīr* **Gods adored**—*ze*, adored as gods

385 **The nations round**—the surrounding Canaanite nations, such as the people of Tyre and Sidon (Phœnicians), the Syrians (whose capital was Damascus), the Moabites, Ammonites, etc **Durst abide**—‘ventured to hold their ground in the very presence of Jehovah as He sent His thunder out of Sion’, (*abide*, here, in the sense of endure, tolerate, sustain)

386 **Thundering**—the Jews attributed the power of the thunder to Jehovah, just as the Romans did to Jupiter The thunder is often mentioned in the Bible as the ‘voice of God’, *e.g.*, *Psalms* XVIII 13, “Jehovah also thundered in the heavens, and the Most High uttered His voice” Milton must have had the saying of the prophet Amos in his mind “Jehovah shall roar from Zion, and utter His voice from Jerusalem” (*Amos*, I 2) **Sion**—see note to line 10

386 7 **Throned between the Cherubim**—these Cherubim must not be confounded with those described in the note on line 129, although they were probably meant as images of those spiritual beings They were two small figures, made of gold, which were fixed to the “mercy-seat,” or cover, of the sacred Ark of the Covenant—a wooden chest placed in the Temple, said to contain the tables of stone on which the Ten Commandments were written, and which was popularly regarded as the special seat of Jehovah A full description of the Ark and the Cherubim will be found in *Exodus* XXV, 10-22 The position of the Cherubim is thus described, “And the Cherubim shall spread out their wings on high, covering the mercy-seat with their wings, with their faces to one another, toward the mercy-seat shall the faces of the Cherubim be” (verse 20) And the sanctity of the Ark as a special place of revelation is thus asserted “And there I (Jehovah) will meet with thee, and I will commune with thee from above the mercy-seat, *from between the two Cherubim* which are upon the Ark of the testimony—” (Verse 22)

388 **His sanctuary**—Jehovah's Temple The Temple at Jerusalem was divided into two parts—the Holy Place, and the Holy of Holies The latter was simply a small room, in which was nothing but the ark with its cherubim, and into which no one ever entered except the High Priest, and he only once a year on the Day of Atonement Probably the Holy Place, or less sacred part, is referred to here

389 **Abominations**—accursed things a term often applied in the Bible to idols, as polluting and unclean

391 **Their darkness his light**—*Darkness*, a metaphor for wickedness and falsehood, *light* for purity and truth **Affront**—insult, the original meaning of the word ("stand opposite to") may also be intended, the shrines of the false gods standing opposite to the shrines of the true God, and so insulting Him

392 521 "The following catalogue of evil spirits has been greatly praised, not only for its poetry, but as comprising a most learned epitome of the whole system of idolatry prevalent in Syria and adjacent countries, and as being not merely ornamental, but an essential part of the great religious epic"

392 405 **Moloch**

391 **Moloch, horrid king**—the word Moloch, or Melech, means "King" in Hebrew The epithet *horrid* is added, because he was worshipped with human sacrifices Moloch was a god of the Ammonites, a Canaanitish nation that dwelt across the Jordan on the east of Palestine Human sacrifices, generally of children, formed part of his worship and according to Jewish tradition, the children were placed in the hands of his metal idol, whence they rolled into a furnace Strict prohibitions against this horrible Moloch worship are to be found in the Jewish Law e.g., *Levit*, XVIII, 21 "And thou shalt not give any of thy seed to make them pass through the fire to Moloch, neither shalt thou profane the name of thy God, I am Jehovah"

392 **Besmeared**—daubed, stained used metaphorically, for of course it was the metal idol that was smeared with blood, not the evil spirit

393 **Parents' tears**—tears shed by the fathers and mothers of the children sacrificed to Moloch (As *besmeared* does not suit the subject, *tears*, we must understand some verb as “bedewed” This is an example of “zeugma”, *i.e.*, the figure of speech by which one verb is made to serve two subjects, although it properly belongs in meaning to only one)

394-396 **Prose order** —‘though the cries of their children who passed through the fire to this grim idol, (*were*) unheard *on account* of (for) the noise of drums,’ etc

394 **Timbrels** a kind of drum, or tambourine

396 **Grim**—cruel, terrible, hideous **Him**—object of *worshipped* an example of rhetorical inversion **The Ammonite**—see note to line 392

397-9 All these place names refer to localities in Ammon **Rabba**—Rabbah or Rabbath, chief city of the Ammonites, on the north of the river Anon, now called Ammon **Argob**—a district, afterwards called Trachantia, and now El-lejeh It was, in the days of the Israelite conquest of Canaan, in the kingdom of Og, the Amorite King of Bashan **Basan**—Bashan, a district east of the Jordan, originally the kingdom of Og, the Amorite, it afterwards belonged to the Jewish tribe of Manasseh **Arnon**—a river and valley forming the southern boundary of Ammon towards Moab

400 **Such audacious neighbourhood**—extremely bold or presumptuous nearness to the land where the true God was worshipped (Ammon was divided from the land of Israel only by the river Jordan and the Dead Sea)

400-401 **The wisest heart of Solomon**—as Solomon was the wisest of all the kings of the East, his heart was the wisest heart Solomon was the son of David, the second King of Israel, and was considered the wisest, wealthiest and most powerful of all the Jewish kings He reigned from 1016 to 975 B.C., and was the last king of a united nation, as after his death the kingdom was divided, his son Rehoboam keeping the southern kingdom of Judah, and a usurper, Jeroboam taking the northern kingdom of Israel Solomon began his reign well, and was noted for his great wisdom and the piety and beneficence of his rule, but in

his old age he married many heathen princesses, and got led away by them into idolatrous practices

401 **Led by fraud**—corrupted by wily deceits

402 **Right against**—exactly opposite

403 **That opprobrious hill**—infamous hill. This was the southern part of the Mount of Olives, called in the Bible the “mount of corruption,” or “mount of offence,” (Hebrew, *Hir-Hammashchith*), (see 2 *Kings*, XXIII, 13), because it was covered with the shrines of heathen gods. Milton describes it elsewhere as the *hill of scandal* (416), and the *offensive mountain* (413). The Mount of Olives is right against Mount Moriah, on which the Temple is built, just across the Valley of Jehoshaphat. In 2 *Kings* XXIII, recording the reforms of the good King Josiah, it is definitely stated that it was here that Solomon had built a “high place” (shrine) to Milcom, a god generally identified with Moloch (verse 13) “And the high places that were before Jerusalem, which were on the right hand of the mount of corruption, which Solomon the King of Israel had builded for Ashtoreth, the abomination of the Zidonians, and for Chemosh, the abomination of Moab, and for Milcom, the abomination of the children of Ammon, did the King (Josiah) defile” (*Cf.* 1 *King’s* XVI 7). **His grove**—*Grove* (an avenue or group of trees) is the translation always given in the Authorised Version (made in 1611) of the English Bible, of the Hebrew word *asherah* and the “groves” connected with the shrines of heathen deities have been generally understood to be avenues of trees, sacred to the god, no doubt Milton means this here. But in the Revised Version of the English Bible (published 1885), the word *asherah* is not translated, but allowed to stand, because it is now known that *asherah* did not mean a “grove”, but a sacred tree, or pole or stump of wood, the special symbol of the worship of the goddess Ashtareth, or connected with phallic worship.

403—5 **Valley of Hinnom, etc**—see 2 *Chronicles*, XXXIII, 6. Manasseh, the wicked and heathen king of Judah, son of the good king Hezekiah, “made his children to pass through the fire in the valley of the son of Hinnom.” To “pass through the fire,” is the Biblical term for sacrificing to Moloch—The valley is called in the Old Testament, “The valley of Hinnom” (Hebrew, *Ge-Hinnom*), “The valley of the son of Hinnom,”

and "The valley of the children of Hinnom" It was a valley situated to the south of Jerusalem, dividing the hill on which the city is built from the Hill of Evil Counsel It, or part of it, was also called *Topheth*, from a word meaning "a drum," because of the drums beaten to drown the cries of the children when being sacrificed to Moloch After it had been defiled in Manasseh's reign by Moloch worship, Josiah ordered all manner of filth to be conveyed thither, to prevent its use as a centre of idolatry—see 2 *Kings*, XXIII, 10, "And he (Josiah) defiled Topheth, which is in the valley of the children of Hinnom, that no man might make his son or his daughter to pass through the fire to Moloch" The place became hateful to the Jews, and was used as a receptacle for the filth of the city, which was consumed by fires kept perpetually burning In later times, from its evil associations, its filth, and its perpetual fires, it became a visible picture of Hell, and *Gehenna*, the Greek form of the Hebrew *Ge-Hinnom*, and also *Topheth*, became names of Hell, the place of eternal fiery torment of the wicked (The Urdu *Jahannum* is simply *Gehenna*) This word, *Gehenna*, is used always in the Greek New Testament where Hell is meant e.g., *Matthew*, XXXIII, 33 "How can ye escape the damnation of Hell (*Gehenna*)?", whereas when the place of the dead simply is meant, *Hades* is always used Probably it was from the literal Valley of Hinnom, thus defiled, with its masses of corruption crawling with worms and maggots, and its perpetual fire, that Christ drew his terrible description of Hell (*Gehenna*)—"where their worm dieth not and the fire is not quenched" (*Mark* IX 48)

406—418 Che os—

406 **Chemosh**—(or Chemosh = "fire") the chief god of the Moabites, a Canaanite nation inhabiting the country east of the Dead Sea and south of Ammon He was also worshipped by the Ammonites and Solomon built a shrine to him, as he did to Moloch Milton calls him *obscene*, perhaps because he confused him with Baal-Peor (line 412), though no doubt his worship also was connected with impure rites Chemosh is frequently mentioned in the Bible, and his name occurs on the famous Moabite Stone, a monument with an ancient inscription in the ancient Hebrew language, discovered in 1868, erected by Mesha, King of Moab, in 850 B C **The dread of Moab's sons**—the god worshipped

in fear by the Moabites *Dread* is here abstract for concrete, the emotion put for the person who causes the emotion

407—11 All these place-names refer to localities in or connected with Moab **Aroer**—a city on the river Arnon, the boundary between Moab and Ammon **Nebo**—a city in the east of Moab **Abarim**—a range of mountains bounding Moab to the south **Hesebon** (or *Heshbon*), and **Horonaim**, two cities of the Moabites taken from them by **Seon** or *Sibon*, king of the Amorites **Sibma** and **Eleale**, also localities in Moab Sibma was famous for its vines

411 **Asphaltic Pool**—the Dead Sea, or the Salt Sea,—the remarkable lake into which the river Jordan flows, and which is probably the lowest spot on the Earth's surface Its level is 1300 feet below sea level and its waters are so saturated with salt, that they are four times as dense as ordinary sea-water It was called the Dead Sea because no fish can live in it, and its shores are a barren desolation It was named the Asphaltic Lake by Josephus, the Jewish historian, because of the great amount of asphalt (bitumen or mineral pitch) floating on its surface It is mentioned here as it is the western boundary of Moab, dividing Moab from the land of Israel

412 **Peor his other name**—Baal Peor, the local divinity of Mount Peor, a mountain in Moab There is no reason why he should be identified with Chemosh, except that both were Moabite divinities

412 414 The reference is to the Bible story in *Numbers*, XXV The people of Israel, during their journeyings towards the land of Canaan under the leadership of Moses, were tempted to take part in the idolatrous rites of Baal-Peor when they reached Shittim, in the valley of the Jordan, opposite Jericho "And Israel abode in Shittim, and the people began to commit whoredoms with the daughters of Moab, for they called the people unto the sacrifice of their gods, and the people did eat and bowed down to their gods And Israel joined himself to Baal-Peor, and the anger of Jehovah was kindled against Israel" This 'cast them woe,' because God sent a plague upon the people to punish them, which slew 2400, and Moses, in order to stay the plague, had all those who had joined in the idolatrous worship killed

415 **Thence**—from the vale of Shittim **Lustful orgies**
—licentious rites accompanied by drunkenness and debauchery
Enlarged—extended

416 **Hill of scandal**—see note, line 403 Solomon built a shrine to Chemosh as well as Moloch

417 **Moloch homicide**—Moloch the man slayer, because of his delight in human sacrifices **Lust hard by hate**—the shrine of Chemosh (who stands for *lust*), close by the shrine of Moloch (whose cruel worship makes him stand for *hate*) It is literally true that lust and hate are closely connected, the satisfaction of lust being often followed by cruelty and savage ferocity (A parenthetical clause, in loose apposition to the preceding lines)

418 **Till the good Josiah, etc**—i.e., by destroying their high places, cutting down their *Isherah* (groves), and polluting their altars See the passage (2 Kings, XXII¹ 13, 14) quoted in note to line 401 Josiah, King of Judah, was a devout worshipper of Jehovah, and set himself to cleanse his kingdom of all idolatrous practices It was he that polluted the valley of Hinnom to stop the worship of Moloch (See note to lines 403 5)

419 437 **The Baalim and Ashtaroth**

419 **Bordering flood**—the Euphrates, the oldest river mentioned in history called *bordering*, because in God's promise to Abraham it is mentioned as a boundary of the Promised Land "In that day Jehovah made a covenant with Abraham, saying, Unto thy seed have I given this land, from the river of Egypt unto the great river, the river Euphrates" (*Genesis* XV, 18) The Euphrates and the Tigris were the two rivers enclosing the ancient land called Mesopotamia (*lit*, 'between the rivers'), the seat of the Chaldean, the Assyrian, and the Babylonian Empires

420 **The brook that parts, etc**—the Wady el Arish (called in the Septuagint, the Greek translation of the Old Testament, *Rhinocorura*) It is referred to in Isaiah XXVII, 12, as "The brook of Egypt"—"And it shall come to pass in that day that Jehovah shall beat off his fruit, from the flood of the River (Euphrates) unto the brook of Egypt"

422 **Baalim and Ashtaroth**—*Baal* was the sup-god, and chief divinity, of the Syrians and Phœnicians. The word *Baal* in Hebrew means "Lord," and was the general name given to many Syrian deities. Each local god was a *Baal*, and perhaps a manifestation of *the* *Baal*, and so we find the word compounded with the names of places, e.g., *Baal-Peor* (see line 412), *Baal-Zephor*, *Baal-Gad*, etc., that is the Lord, or God of *Peor*, of *Gad*, etc. (*Cnf*, *Baal Zebub* or *Beelzebub*, the "god of flies" —see line 81, note). The plural of *Baal* in Hebrew is *Baalim*, = *Baals*, lords or gods. *Ashtaroth* is the plural of *Ashtaroth* (see 438¹, feminine nouns making their plural in *oth*, and masculine nouns in *im*). *Ashturuth* or *Astrute* was the Syrian goddess of the moon, and the plural means the many local varieties of *Ashtaroth* found in different places. They are both mentioned together in *Samuel* VII, 4—"Then the children of Israel did put away the *Baalim* and the *Ashtaroth*, and served *Jehovah* only. **Those male, these female**—i.e., the former the *Baalim* being male divinities, or gods, the latter (the *Ashtaroth*) being female divinities, or goddesses.

423 31 **For spirits, etc**—Milton's explanation of how it was possible for these fallen angels to appear afterwards both as gods and goddesses.

424 **Either sex or both**—i.e., either male or female separately, or both at the same time. **So soft**—plastic, easily moulded.

425 **Uncompounded**—simple, not complex, not mixed up with other materials. **Essence pure**—pure nature, or being, or substance. *Cnf* *empyrean substance* (107), *heavenly essences* (138).

426 **Tied or manacled**—their movements and transformation were unrestricted. 'manacled' = *lit* with *hands* chained (Lat *manus*, hand), as "fettered" = with *feet* fastened.

427 **Brittle strength of bones**—bones, however strong, must be fragile or easily broken.

428 **Cumbrous flesh**—heavy, gross, as compared to spiritual essence.

428 **Dilated or condensed**—of great size or small.

430 **Airy purposes**—their journeys through the air to carry out their purposes

431 **Fulfil**—carry out, execute

432 **For those**—the Baalim and Ashtaroth

433 **Their living strength**—the living God, who was the real source of their strength. Jehovah is constantly called the living God by the prophets in the Bible, to emphasise the unreality of the imaginary gods of the heathen, which were simply dead idols. **U frequented**—qualifies *altar*

435 **estial gods**—idols in the form of beasts. **For which**—as a punishment for which (idolatry). **As low bowed**—bowed as low (as they had done in worship)

436 **Sunk**—fell

437 **Despicable foes**—mean foes, to be despised. *ie*, foes that Israel could easily have treated with contempt if they had not weakened themselves by deserting their “living strength.” The Hebrew prophets always thought that the defeat of the Israelites by the Philistines, Moabites, Syrians, and other surrounding nations, was the punishment God inflicted on them from time to time for their idolatry. The great example of such punishment was the Babylonian Captivity which lasted for 70 years, and finally cured the Jews of any tendency to idolatry, for since then they have been the strictest of monotheists.

437-445 **Ashtoreth**

437 **With these in troop**—in company with these

438 **Ashtoreth**—see note to 422. She was the goddess of the moon and wife of Baal, the Sun-God, both Syrian deities. She was probably derived by the Phœnicians from the Assyrian goddess, *Ishtar*. Her worship was very licentious. **Phœnici ns**—the people of Tyre and Sidon, a colony of whom founded the famous city of Carthage, in Africa.

439 **Ast rte**—*Ashtoreth* is the Hebrew form of the Phœnician Ashtar. **Queen of heave, with crescent hours**—she was called the Queen of Heaven, and in her images her head was surmounted by the shape of the crescent moon, because she was the moon-goddess. The prophet Jeremiah refers to her in *Jer VII*, 18. “The children gather wood and the fathers kindle

the fire and the women knead the dough to make cakes to the *Queen of Heaven* "

440 **Bright image**—the moon itself or the gorgeous idol of Ashtoreth **Nightly**—at night **By the moon**—by the light of the moon

441 **Sidonian virgins**—virgins of Sidon, a great Phœnician town and port, about 20 miles north of their other great city, Tyre, on the east coast of the Mediterranean Sea Ashtoreth was specially worshipped by virgins, as she was the goddess of fertility **Paid their vows and songs**—an example of zeugma 'paid their vows and (sang) their songs'

442 **In Sion also not unsung**—in Sion also the praises of Ashtoreth were sung

443 **Offensive mountain**—see note to l 403

444 **That uxorious king**—Solomon, who is said to have had 700 wives, many of them heathen princesses *Uxorious* means excessively fond of wives and submissive to their whims, and it is a fitting epithet for Solomon, who was led astray by these "fair idolatresses" from the worship of the true God to heathen rites and the building of heathen shrines See *1 Kings XI*, 3-8 "Solomon had seven hundred wives, princesses, and three hundred concubines, and his wives turned away his heart For it came to pass when Solomon was old, that his wives turned away his heart after other gods, and his heart was not perfect with Jehovah his God, as was the heart of David his father For Solomon went after Ashtoreth, the goddess of the Zidonians, and after Milcom, the abomination of the Ammonites Then did Solomon build high places for Chemosh, the abomination of Moab, in the mount that is before Jerusalem, and for Moloch, the abomination of the children of Ammon And so did he for all his strange wives, which burnt incense and sacrificed unto their gods" **Whose heart, though large**—referring to the extent of his knowledge and wisdom *Large*=wise

446 457 **Thammuz**—

446 **Thammuz**—a God of the Syrians and Phœnicians, identified by the Greeks with their Adonis, who, as a beautiful youth, was said to have been slain by a wild boar in the mountain range of Lebanon (between Syria and Palestine), whence the

Syrian river, Adonis, rises. As this river, after the melting of the snows, is coloured red every year with the muddy soil it brings down, it was supposed to be discoloured with the blood of Tammuz, (451), which gave rise to an annual religious mourning for his death. He was supposed to die and rise again annually and so was probably a personification of the change of seasons, Summer dying in Winter and reviving in the Spring. The Greek Adonis, the favourite of Aphrodite (Venus), got his name from the Syrian river.

449 **Amorous ditties**—love songs. The worship of Thammuz was of a licentious nature. **A summer's day**—the mourning for Thammuz took place in July.

450 **Smooth Adonis**—the river, called smooth because it is a small, softly flowing stream.

451 **Supposed with blood**—supposed (to be purple) with blood.

452 **Love-tale**—the story of the amours of Venus and Adonis.

453 **Sion's daughters**—the Jewish women. **With like heat**—with similar passion, or sexual fever.

454 **Sacred porch**—sacred gate of the Temple of Jehovah in Jerusalem.

455 **Ezekiel saw**—the Jewish prophet, Ezekiel, who lived during the Babylonian captivity. See *Ezek* VIII, 14. "Then he brought me to the door of the gate of Jehovah's house which was towards the north, and behold, there sat the women weeping for Tammuz." This was part of one of Ezekiel's visions, in which he was shewn the way in which the Jews were secretly practising various idolatrous rites.

456 **Dark idolatries**--*dark*=wicked, evil.

457 **Alienated Judah**—the people of Judah whose hearts were estranged from the worship of the true God, Jehovah. (After Solomon's death, the kingdom of Israel was divided into two parts—Israel in the north, with Samaria as its capital, and Judah in the south, the capital of which was Jerusalem.)

457-466 **Dagon**—

457-460 The reference is to the story in 1 *Samuel* V. 1-5. Dagon was a god of the Philistines, a Canaanite people that lived on the southern coast of Palestine, (*Philistine* is lit, the land of the *Philistines*). In the time of the Jewish Judges, before Israel became a kingdom, the Israelites were defeated in battle by the Philistines, who captured the sacred Ark of Jehovah (see note to line 387), which the Israelites had carried into battle as a standard. The Philistines carried the Ark in triumph to the temple of their god Dagon at Ashdod, one of their cities. "And when they of Ashdod arose early on the morrow, behold Dagon was fallen upon his face to the ground before the ark of Jehovah and the head of Dagon and both the palms of his hands lay cut off upon the threshold, only the stump of Dagon was left to him."

458 **Who mourned in earnest**—i.e., Dagon had good reason to mourn (while the worshippers of Thammuz lamented only an imaginary woe).

458-9 **The captive ark maimed, etc**—The Israelites, and also the Philistines attributed this catastrophe to the power of Jehovah, to Whom the ark was sacred. "And when the men of Ashdod saw that it was so, they said, The ark of the God of Israel shall not abide with us: for His hand is sore upon us and upon Dagon our god" (1 *Samuel*, V, 7).

460 **Grunsel-edge**—the edge of the *grind-still*, or thresh-old, i.e., the stone step at the bottom of the door.

461 **Shamed his worshippers**—brought shame upon those who worshipped him as a god, by his defeat at the hand of the God of another nation.

462-3 **Dagon his name, etc**—(supply *was*). The idea that Dagon was a fish-god, probably came from the fact that *dag* in Hebrew means fish. He was more probably the Philistine god of agriculture. Milton describes his image as that of a sea monster (a fabulous sea-creature, like a merman), the upper half from the waist representing a man, and the lower body and tail, a fish.

464-466 These are the five chief cities of the Philistines, each one probably the centre of a semi-independent Philistine's clan or nation. Dagon was the chief god of the Philistines, and

was worshipped in all these cities **Azot s**—same as the Ashdod of the Bible account (see note to lines 457-61) **Gath**, famous as the birth place of Goliath, the Philistine giant **Ascalo**, famous long afterwards in the times of the Crusades **Acc ron**, or Ekron, the most northerly of the five cities **G z**, where Samson pulled down the temple of Dagon on the Philistines it was on the frontier towards Egypt

465 **Palestine**—used in its original sense of the land of the Philistines (see note, 457—61)

467-476 **Rimmon**—

467 **Rim o** —a Syrian god, possibly an aspect of Ithamuz or Adonis, worshipped specially in Damascus, called here "fair" because of its beautiful rivers, lakes and gardens, which appear especially charming to the traveller coming from Mesopotamia across the Syrian desert

469 **Abban and Pharpar**—two rivers near Damascus, whose clear (*lucid*) waters never dried up even in the hottest summer The Syrians were very proud of these two streams (see note below to line 472)

470 **He also w s bold**—*i.e.*, when he "gained a king" of Judah over to his side, (see next note)

471 **A leper once he lost**—the reference is to the story of Naaman in 2 *Kings*, V Naaman was the general of the Syrian army, but he was a leper He was advised by a Jewish girl, a captive in his house, to go to the great Jewish prophet Elisha, to get cured of his disease Elisha told him to go and wash seven times in the Jordan (the Jewish river), and he would become clean At first Naaman was indignant, expecting more respectful treatment and an immediate miracle, and exclaimed, "Are not Abanah and Pharpar, the rivers of Damascus (see line 469), better than all the waters of Israel? May I not wash in them and be clean?" (verse 12) Afterwards, however, he was of a more reasonable mind, and washed in Jordan seven times, and "his flesh came again like unto the flesh of a little child, and he was clean" (verse 14) In gratitude for his cure, he acknowledged Jehovah as the true God, saying, "I know that there is no God in all the earth but in Israel" and "thy servant will henceforth offer neither burnt offering nor sacrifice unto other

gods, but unto Jehovah. He begged the prophet that he might be excused in one thing, namely when he was compelled by court etiquette to enter the temple of Rimmon, the god he formerly worshipped, in attendance on his master, the Syrian King Rimmon "lost a leper" because he lost Naaman as a worshipper.

471-476 **A d gained a king, Ahaz, etc**—The reference is to the story in the Bible in *2 Kings*, Chap XVI. Ahaz was King of Judah, and was attacked by Rezin, the King of Syria, and Pekah, the King of Israel (the northern Jewish kingdom). To cause a diversion in his enemies' rear, Ahaz sent an embassy to Tiglath-Pileser, King of Assyria, and formed an alliance with him, and an Assyrian army attacked Syria and captured Damascus, the capital. "And King Ahaz went to Damascus to meet Tiglath-Pileser, King of Assyria, and saw the altar that was at Damascus, and King Ahaz sent to Urijah the priest the fashion of the altar and the pattern of it, according to all the workmanship thereof. And Urijah the priest built an altar according to all that king Ahaz had sent from Damascus, so did Urijah the priest make it against King Ahaz came from Damascus. And when the king was come from Damascus the king saw the altar, and the king drew near to the altar and offered thereon" (*2 Kings*, XVI, 10-12). There is nothing in this passage to shew that the altar in Damascus was an altar to Rimmon, or whether it was a Syrian altar or one brought by the Assyrians. And King Ahaz evidently used the copy he had made of it, not for the worship of Rimmon or any heathen god, but for the worship of Jehovah in the Temple at Jerusalem. So Milton is mistaken in saying Rimmon gained over Ahaz as a worshipper.

472 **Sottish**—foolish. **His conquer**—this is not strictly accurate. Rimmon (*i.e.*, Syria and Damascus) was conquered by the Assyrian King, and Ahaz probably went to Damascus to pay homage to Tiglath-Pileser. In the old days the conquest of a country was supposed to mean also the conquest of its national deities. **Drew**—led astray.

473 **God's altar to disparage**—by substituting this new altar of foreign pattern for it. (*Disparage*, = despise, under-value).

475 **Odious**—hateful, because idolatrous.

476-489 **Osiris, Isis, Orus and the other Egyptian gods**

477 **Crew**—band generally used in a bad or contemptuous sense except when the company of a ship's sailors is meant
so, rabble **Of old renown**—anciently famous

478 **Osiris, Isis, Orus**—*Osiris* is the Latinised form of *Asar*, one of the chief of the gods of ancient Egypt. He is supposed to have been killed by Set, the principle of evil, and his body cut in pieces and scattered all over Egypt. His wife *Isis* (Aset) and his son *Horus* (Hai, or Hoi), with much labour collected the parts of the body, and Osiris revived again (perhaps a solar myth). He became the judge of the dead, and is represented in Egyptian sepulchral paintings in the form of a mummy, crowned with the crowns of Upper and Lower Egypt, and holding in one hand the *Ankh* or symbol of life, and in the other the scourge, the symbol of judgment. *Isis* was the chief goddess of the Egyptians, and her worship, which was full of mystery and magic, became later very popular in Rome and Greece. *Horus* was the god of the rising sun, and is often represented slaying the great serpent, —i.e., light/goodness overcoming darkness (evil).

479 **Monstrous shapes**—A *monster* is properly an unnatural creature, or something abnormal such as a two-headed calf. The Egyptian gods are generally pictured as men and women with animals' heads: e.g., *Anubis* had the head of a dog or jackal, *Ammon-Ra*, of a ram, *Thoth*, of an ibis, *Horus*, often of a hawk, etc. **Sorceries**—Egypt was famous for its magic and witchcraft.

479 **Abused** to seek—deluded them so that they sought

480 **Fanatic**—very superstitious

481 **Their wandering gods brutish forms**—an allusion to the story that the gods fled into Egypt and disguised themselves in the forms of animals, to escape the giants when they invaded heaven. The Egyptians showed their sense of the honour conferred on their country, by adoring the creatures whose shape the gods had assumed. Almost every animal in Egypt was worshipped, and regarded as a god, or sacred to a god,—e.g., crocodiles (to the god Sebek), cats (to the goddess Pasht), bulls

(to Osiris), dogs (to Anubis), monkeys, serpents, birds, insects, reptiles, &c., &c.

482 **Scape**—escape

483 **Infection**—as if this beset idolatry was a sort of disease which was “catching.” **Borrowed gold**—When, after the 10th plague, the Israelites left Egypt, the Egyptians were so glad to get rid of them that they gladly gave them “jewels of silver and jewels of gold and raiment,” which the Israelites “borrowed” from them (See *Exodus* XII 35 36) **Composed**—furnished the materials for

484 **The calf in Oreb**—(for *Oreb*, see note to line 7) When Moses was upon Mount Sinai forty days receiving the Law, the people of Israel became impatient, and persuaded Aaron the priest, Moses’ brother, to make the figure of a calf out of the golden ornaments the people brought out of Egypt, and when they saw it they said, ‘These be thy gods, O Israel, which brought thee up out of the land of Egypt’ (*Ex* XXXII, 4) Aaron proclaimed, “To-morrow shall be a feast to Jehovah,” and when Moses came down from the mountain he saw the people dancing and singing round the idol, and in his honor he dashed the stone tables on which the Law was written, on the ground and afterwards had the idolaters slain (see *Exod*, XXXII) —The Israelites undoubtedly got the idea of a calf or bull of gold from Egypt, especially from the worship of the bull Apis, at Memphis, sacred to the great god Osiris. But they regarded their golden calf or bull as an image or symbol of their own god Jehovah, who however, had forbidden all images of Him (See note to lines, 370—3)

484 5 **The rebel king**—Jeroboam (see note to lines 370 3) Jeroboam was a rebel against Rehoboam, son of Solomon, and robbed him of half his kingdom, founding the northern Kingdom of Israel and leaving Rehoboam only the southern (and smaller) kingdom of Judah. In order to keep his subjects from going to Jerusalem to worship, he made *two* golden calves or bulls (and so “*doubled that sin*,”) setting up one in the ancient shrine of Bethel, and the other in the town of Dan—both in his kingdom. “It is too much for you,” he said to his subjects, “to go up to Jerusalem behold thy gods, O Israel, which brought you up out of

the land of Egypt" 1 *Kings*, XII, 28) — They were not meant to be heathen idols, but representations of Jehovah

486 **Likening his Maker**—giving his Maker or God the likeness of making an image of his Maker in the likeness of **Grazed o** —ox fed upon grass, *Cnf*, *Psalms* CVI, 18, 19, "They made a calf in Horeb, and worshipped a molten image. Thus they changed their Glory for the likeness of an ox that eateth grass"

487 **Jehovah**!—in apposition to "his Maker" The mark of exclamation (!) and the following lines, express Milton's astonishment at Jeroboam's folly in thinking that *such* a God could be expressed by the metal image of a stupid ox

487-489 An allusion to the 10th plague of the Exodus—the death of the first-born see note to line 339, and *Exod*, XI 29-30 "And it came to pass at midnight, that Jehovah smote all the first-born in the land of Egypt, from the first-born of Pharaoh that sat on his throne to the first-born of the captive that was in the dungeon and all the first-born of the cattle"

488 **From Egypt marching**—God is represented, poetically, as leading the Israelites out of Egypt in person **Equalled with one stroke**—made equal in death, by that one blow, the men of Egypt and the beasts which they worshipped

489 **Bleating gods**—*Bleating* is properly the noise made by sheep, and would suit the ram of the god Ammon Ra *lowing* would suit cattle, such as the bull Apis, better

490-505 **Belial**—

490 **Belial**—There was no God Belial, but the word (which may mean "unprofitableness," or, according to another derivation, "great wickedness") is often used in combination with a name e.g., 'a daughter of Belial,' meaning a worthless woman, and "sons of Belial," meaning wicked, profligate men. The word was specially connected with debauchery and sins of the flesh, and so Milton makes Belial the god of impurity and sensuality **Came last**—see *Book* II, 17, where he is called "timorous and slothful" **Lewd**—licentious, lustful (*Prose Order* 'A spirit more lewd than whom fell not,'—*i.e.*, And no spirit that fell from heaven was more lewd than him)

491-2 **More gross to love Vice for itself**—*i.e.*, who more grossly (coarsely, in a low, base manner) loved vice for its own sake, and not merely as a means to an end

492 **To him no temple stood**—[*i.e.* no temple (dedicated) to him stood] He was not worshipped openly as a god but he lurked in the innermost recesses of men's hearts

493 **Yet who more oft, etc.**—'yet who (is present) more often than he (is present) in temples,' etc

495 **Turns atheist**—becomes godless An atheist is one who denies the existence of God the priest does not do this, but his life shews that he does not really serve the God he professes to serve So *atheist* here means, godless, irreligious **Eli's sons**—see Bible, *I Samuel*, *II* 12-26 The priest Eli was a "Judge," or prophet who ruled over Israel before the days of the monarchy He was a pious and good old man, but weak His sons, Hophni and Phineas, were priests, but were profligate, and tyrannical to the people, and they are called "Sons of Belial" (Verse 12), for "they knew not Jehovah"

496 **The house of God**—the Tabernacle, a large tent used as the Shrine of God, before the Temple was built

497-502 Milton is describing here the loose society of Charles II's court, and the open and unashamed debauchery of the times in contrast to the strict behaviour of the Puritans under the Commonwealth He had a Puritanical hatred of courts and palaces, and must have looked upon the court of Charles II especially as a notorious abode of Belial

499 **Riot**—drunken revelry

500 **A d1 jury and outr ge**—(governed, like *riot*, by "noise of") *i.e.*, the outrages committed by the courtiers and fashionable profligates on women and peaceful citizens

501-2 **The sons of elial**—the Biblical expression for profligates

502 **Flow**—filled to overflowing Note that one preposition here, *with*, governs two nouns, one meaning a feeling of the mind and the other a material substance

503 **Witness the streets of Sodom** — ‘let the streets of Sodom bear witness to this fact’ The allusion is to the disgraceful treatment which the two angel visitors of Lot, Abraham’s nephew, received at the hands of the people of Sodom see *Genesis*, Chap XIX Sodom was one of the five “cities of the plain,” which for their wickedness were destroyed by God with fire and brimstone It is supposed to have stood at the north of the Dead Sea (Sodom has given its name to that unnatural vice—“Sodomity”)

504-5 **That night in Gibeah**—see Bible, *Judges*, XIX, 22-25 a disgusting story of attempted sodomy and rape *Gibeah* was a town in the land of the tribe of Benjamin, near Judah, in S Palestine

506 21 **The Greek gods**—Regarding the chief devils as those who doted, in the form of heathen deities, to establish their temples and worship close to the seat of the worship of the true God, Jehovah, Milton dismisses the numerous gods of other nations very briefly, dwelling only on the divinities of Greece for a few lines, in which he rapidly mentions Iltan as the earliest supreme god (see note to line 198) who is superseded by Saturn, his brother, (both sons of Heaven and Earth, Cœlus and Terra), who is in his turn dethroned by his son, Jupiter (Jove), who reigned at first in Ciete and Ida, and then on Mount Olympus Milton does not mention the great gods who flourished under Jupiter’s kingship, such as Neptune, Mars, Apollo, etc, and the goddesses Juno, Venus, Athena, Diana, etc, so famous in classical literature Notice that although Milton is referring to the Greek gods, he gives them their Roman names—Saturn, Jove, Rhea The Romans, as they adopted Greek literature and civilization, were fond of identifying the Greek divinities with their own local deities so they called the Greek Zeus, king of the gods, by the Latin name of Jupiter or Jove the Greek Chronos (Time), became Saturn (an obscure Roman local divinity) the Greek Ares, god of war, they called Mars, the Greek Artemis, goddess of the moon, they called Diana, Poseidon, the god of the sea, became Neptune, etc, etc —

507 **The rest were long to tell**—*i.e.*, it would take a long time to tell the rest

508 **Ionian gods, of Javan's issue, etc**—The Ionians were one of the chief divisions of the Greek nation, here the term is used as equivalent to *Greek*. The Greeks called themselves Hellenes, and their land Hellas (the "Greeks" proper being an insignificant tribe in the North of Greece), but in the Bible the Greek people are called *Javan* or *Yavan*, which is really the Hebrew form of the Greek *Ion*=Ionian. In the genealogical lists in *Genesis*, *Chap V*, which are really accounts of nations and peoples, not of individual men, *Javan* is mentioned as the fourth son of Japheth, the others being Gomer, Mogog, Madai, Tubal, Meshech, Iras—all names of ancient nations. Japheth was the third son of Noah, whose family alone survived the great Flood, his other sons being Shem and Ham—Shem being the supposed ancestor of the Semitic nations (like the Syrians, Assyrians, Israelites), Ham of the African races, and Japheth of the European.

508-9 **Of Javan's issue held Gods**—*ιε*, held to be (regarded as) gods by the descendants of Javan, *ελλ* the Greeks or Hellenes.

509 **Confessed later**—acknowledged to be later. **Heaven and Earth**—by the Greeks called Ouranos and Gaia, by the Romans Cœlus and Terra they were the parents of the Titans and Saturn and other gods.

510 **Their boasted parents**—whom they boasted to be their parents.

510-11 **Titan enormous brood**—see note to line 198 (*Brood*=offspring, connected with 'breed'). Titan was not really the name of an individual, but of all the sons of Heaven and Earth—the Titans. **Birthright**—inheritance—a right that comes by birth.

512 **Younger Saturn**—Chronos, a son of Heaven younger than Titan. **Mightier Jove**—Jupiter (*Jæus*), mightier because he vanquished the Titans and Saturn.

513 **His own and Rhea's son**—the son of Saturn and Rhea, a daughter of Cœlus and Terra. **Like easeure found**—received the same treatment at the hands of his son Jupiter as he had meted out to his brother Titan.

514 **Usurping**—having seized the throne as a usurper reigned, but not by legal right

515 **Crete and Ida**—Ida is a mountain in the island of Crete, sacred to Jupiter because he was supposed to have been born of Rhea there

516 **Olympus**—a mountain in Thessaly, Greece, on the top of which the gods were supposed to dwell called *cold*, because of its snow-covered top **Middle air**—the ordinary atmosphere, midway between earth and the true heaven, the ether (see note to line 45) According to the legend, the universe was divided after the conquest of Saturn between Jupiter, Neptune and Pluto by mutual agreement, Jupiter remaining the chief god and taking the earth and sky as his domain, Neptune the sea, and Pluto the underworld of the dead

517 **Their highest heaven**—said in contempt the highest heaven the heathen gods could attain was only the "middle air," not the empyrean

517 18 **The Delphian cliff** **Dodona**—*Delphian Rock*—the cliff of Delphi, where was the temple and oracle of Apollo, the most famous oracle in Greece *Dodona*, a city in Epirus, the seat of the oldest of Greek oracles, sacred to Zeus (Jupiter)

519 **Doric land**—the land of the Dorians, an important division of the Greek nation to which the Spartans belonged here put for Greece generally

520-21 **Saturn Hesperian fields**—After his overthrow by Jupiter, Saturn is said to have fled to Italy ("the Hesperian fields," or lands of the West—"Hesper") where he reigned No other gods are mentioned as flying from Jupiter's power except Saturn, though Milton here speaks of some, in alliance with Saturn, wandering to Gaul and Britain

520 **Adria**—the Adriatic Sea, which divides Greece from Italy

521 **The Celtic**—*ie* the Celtic land—Gaul, the modern France The Gauls were Celts, like the Britons, the Celts being one great section of the Aryan race in Europe, the Teutonic (German, etc) and Romance (Italian, etc) being others **Road the utmost isles**—*ie*, roamed (until they reached) the utmost isles

Roam is an intransitive verb, but here takes *isles* as object as the verb "reached" is suggested by the context. The *utmost isles* are Britain, Ireland, and Iceland.

LINES 522-621

Description of Satan's Parade of his troops

523 **Damp**—discouraged, disheartened (*Cuf*, the phrase, to *damp* one's enthusiasm. The metaphor is of quenching fire with water). **Such wherein**—such that in them. (In modern English, *such* would be followed by *as*, or *that*.)

525-6 **Not lost in loss itself**—not completely lost in consequence of their loss (of heaven) or, though ruined, not absolutely ruined. (An example of oxymoron, or verbal contradiction.)

526 **Which**—*i.e.*, which fact, or which thought (referring to the discovery that their chief was not in despair, nor they completely lost).

527 **Like doubtful hue**—a similar uncertain expression on his face, a mixture of depression and joy. **ut he**—*i.e.*, Satan, in contrast to his followers, did not allow the depression to crush his spirit.

528 **Recollecting**—*lit.* 'collecting together again' regaining.

529 **Semblance of worth, not substance**—*i.e.*, his lofty words of encouragement *seemed* sound and reasonable, but were not really so. **Gently**—in a kind, sympathetic way, without bitterly reproaching them for their weakness and depression.

531 **Straight**—immediately.

532 **Clarions**—a small kind of trumpet, with a loud, *clear* sound (from Latin *clarus*, clear). **Be upreared, etc.**—(that) his mighty standard (should) be reared up, (raised).

533 **That proud honour**—*viz.*, of raising the standard, the privilege of the standard-bearer.

534 **Azazel**—the Hebrew word which is translated "Scape-goat" in the Bible (see *Leviticus, Chap. X*). The "Scape-goat" was a goat on which the Jewish High priest symbolically laid the sins of the people of Israel on the Day of Atonement,

after which it was allowed to "escape" into the wilderness as an accursed thing. As the idea was that *Azazel* was accursed and given over to the devil, the name was used by Mediæval writers as the name of a demon. So Milton gives the name to Satan's standard bearer. **Cherub**—(see note to line 129)

536 **Imperial ensign**—the flag or standard of the new infernal Empire and its Emperor. **Advanced**—here means "raised", not, as it usually does, moved forward.

537 **Meteor**—falling or shooting star, which leaves a trail of light behind it. **Streaming to the wind**—adverb phrase qualifying *shone* but it also is a reference to the trail of light left by the meteor.

538 **Golden lustre**—the bright glitter of gold. hendiadys for "lustrous gold." **Emblazed**—emblazoned, *i.e.*, adorned with heraldic figures. In heraldry, to "blazon" means to paint the proper escutcheon, or coat-of-arms, of a noble family.

539 **Seraphic arms and trophies**—*arms* = armorial bearings, or coat-of-arms. *i.e.*, the heraldic devices for distinguishing different families, and branches of families, from each other. The Royal arms or armorial bearings of England, *e.g.*, consist of the three lions of England the lion of Scotland and the harp of Ireland, painted on a shield. **Trophies** = symbols of victory, consisting of spoils taken from conquered foes, or representations of such spoils. **Seraphic** = (simply) angelic the armorial bearings and symbols of victory of angel warriors. (The whole phrase is in apposition to "gems and golden lustre." *i.e.*, "the seraphic arms and trophies" were "emblazoned" on the banner in "gems and golden lustre.")

540 **Sonorous metal**—metal (brass) trumpets of loud and deep tone. (*Metal* here is an example of the substance of a thing standing for the thing itself) [Note how this line by its very sound imitates the sense it expresses]

541 **Universal**—whole

542 **Hell's concave**—the vaulted or arched roof of Hell. **eyo d**—*i.e.*, beyond the roof of Hell, above which was Chaos.

543 **Frighted**—frightened **Reign**—realm, dominion, kingdom (that which is reigned over) **Chaos**—see *Introduction*, IV To speak of the ‘realm of Chaos’ is somewhat of a contradiction of terms, as the very idea of Chaos is the absence of all rule and order, *i.e.* anarchy **Old Night**—Night is called *old* because darkness existed from eternity before the world was created God’s first creative word was “Let there be light !”, whereas before “darkness was upon the face of the waters” See *Genesis*, I, 2

544 **The gloom**—the “darkness visible” line 63

546 **Orient colours**—either “bright” colours, or “eastern” colours *Orient* meant originally “rising” then, because the sun rises in the East, it came to mean “Eastern”, and lastly, “bright”, because the colour of flowers, and of fabrics and clothes, are much brighter in the sunny East than in the West Probably Milton here means *oriental*, *Cnf*, Book, II 1-2, where Satan’s throne is said to surpass in glory and grandeur “the wealth of Ormus and of Ind”

547 **Thronging helms**—helmets crowded together

548 **Serried shields**—shields closely packed together *Cnf* the phrase, “serried ranks”

548-9 **In thick array of depth immeasurable**—*Array* = order of battle *thick* = the men crowded closely together *of depth immeasurable* = the ranks of soldiers, one behind the other in the formation, were so many that they could not be counted

549 **Anon**—*Lit* “in one” (moment), *an* being a form of the *prep* “on,” which in Anglo Saxon often had the force of *in* So, ‘at once,’ ‘immediately after’

550 **Phalanx**—A Phalanx among the ancient Greeks was a body of *hoplites*, or heavily-armed spearmen, arranged in one compact mass, generally a square, protected on all sides and overhead by their shields closely locked together (*serried*) **To Dorian mood**—*To* = in accordance with, regulating their movements by (*Cnf*, ‘they dance *to* the music of the band’), *Mood* = manner, (style) *Dorian mood*, = a grave, majestic style of music as contrasted with the Phrygian, sprightly, and Lydian, soft and plaintive, moods of Greek music Thucydides, the great Greek historian of the Peloponnesian war, describes the Spartans (who

were of the Dorian division of the Greek race) advancing to battle "slowly to the music of many flute-players," while their foes came on "violently with rage"

551 **Recorders**—a kind of wind instrument of music
Such s—'such (music) as,' referring to the "Dorian mood"

552 **To height**—to the highest pitch **Te per**—mood, state of feeling **Heroes old**—heroes of olden time

553 **To battle**—we should now say "for battle" battle is here a noun, gov by prep "to"—not the verb

553-4 **And, instead of rage** **un oved**—*ie*, 'and (which) breathed (*ie*, inspired men with) valour (which was) deliberate, firm and unmoved, ~~etc~~ instead of rage, [*io* 'inspire' means *lit* to "breathe into," *lat'in* (in) and *spiro* (to breathe)]

554-5 **Un oved with dread of death, etc**—*ie*, (a valour which) could not be moved to flight or to foul retreat by fear of death

556 **Nor wanting**—and that did not lack **'Su ge**—assuage (*lit* "to make sweet," as *mitigate*, *lit* means "to soften")

557 **Touches**—touches of the fingers on the musical instruments producing notes of music so, practically, "tones," "notes"
Thoughts—object of *mitigate*

551—559 Milton, who was himself an accomplished musician, finely describes here the moral effect of music. He perhaps had in his mind a passage from Plato's *Republic*, when Socrates describes the martial music which will "sound the word or note which a brave man utters in the hour of danger and stern resolve, or when his cause is failing and he is going to wounds or death, or is overtaken by some evil, and at every such crisis meets fortune with calmness and endurance"

560 **reathi g united force**—*ie*, being inspired with the spirit of union, which is power (*esprit de corps*) **F1 ed thought**—firm resolve

561 **To**—see note to l 550 **Soft pipes**—pipes making soft music

561-2 **That charmed their painful steps**—that so charmed them, that their steps over the hot ground were less painful, *i.e.*, the music made them less sensitive to physical pain by exalting their spirits

563 **A horrid front**—*horrid* has here its literal as well as its secondary meaning. *Lit* it means “bristling,” and the phalanx of angelic warriors would be literally “bristling” with their innumerable spears (*Cnf Bk VI 82*, where the region occupied by Satan’s troops is described as “bristling with upright beams innumerable of rigid spears”) *Horrid* has its secondary meaning here also, *viz.*, inspiring with horror or dead

564 **In guise of**—in the manner of with the appearance of

565 **Warriors old**—soldiers of ancient times Milton had lived though the Civil War, and was familiar with the military dress and arrangements of his time, but he arms and equips his angelic warriors like the heroes of the days of Homer’s *Iliad*, rather than with musket and pike and leather jerkin like the Cavalier and Roundhead forces of the 17th century, because the former seemed more picturesque and artistic **Ordered spear**—spears held upright with the butt end resting on the ground ‘Order arms’ is still a military command, and is an order for soldiers to stand their rifles upright on the ground at their side

567 **Files**—rows of soldiers arranged one behind the other (as distinguished from *ranks*, or rows of soldiers standing side by side Hence the phrase ‘rank and file,’ meaning the private soldiers of an army as opposed to the officers)

568 **Traverse**—across along the files

569 **Battalion**—here used generally for a military force, army, of whatever size Strictly a *battalion* is the largest section of a regiment, and is made up of so many companies **Their order due**—their proper arrangement

570 **As of gods**—*i.e.*, their visages and stature (which were) as (the visages and stature) of gods

571 **Their number last he sums**—finally he counts their number

572 **Distends**—swells becomes big **Hardening**—becoming more obstinate and unyielding (agreeing with *heart*) A Biblical phrase used often in the case of Pharaoh's repeatedly refusing to let Israel go, *Cnf Exod., VIII 19* "and Pharaoh's heart was hardened, and he hearkened not unto them" **Hardening in his strength, glories**—the meaning here depends on the punctuation (1) If the comma is placed after *strength*, *in his strength* must go with *hardening*, and the sentence will run—'He glories, hardening (his heart) in (because of) his strength' (2) If the comma is placed after *hardening*, and not after *strength*, *strength* must go with *glories*, and the sentence will run,—'He glories in his strength, hardening (his heart)' The latter is to be preferred

573 **Since created man**—*i e.*, since man was created, or, since the creation of man The construction is an imitation of the Latin idiom (*post hominem creatum*) frequently adopted by Milton for conciseness and force

573—576 The meaning is that "the mightiest army that ever met since the creation of man would look like an army of pigmies beside the army of fallen angels, that is, would be as inferior to the angelic army as an army of pigmies is inferior to an ordinary army" (Macmillan) The passage may be paraphrased thus 'For never, since the creation of man, did any collected army gather together which, compared to this angelic army, was deserving of more respect than an army of pigmies compared to an army of men'

574 **Imbodied force**—collected army To "embody" forces, in military language, is to collect troops together **As named with**—as compared with

575 **Could merit more**—could rightly deserve more admiration or respect **S all infantry**—There seems to be a play here on the words *infantry* (foot soldiers) and *infants* (children), in reference to the pigmies The allusion is to the fabled pigmies, a race of dwarfs mentioned by Homer as being attacked by cranes every spring They were supposed to dwell in the farthest part of India, or, according to other authorities, in Ethiopia, and to be only a foot high The crane is a long-legged bird of the stork family (see l 780)

575—587 An intensification of the comparison between the angelic forces and the greatest human armies. The combination of armies is, of course, a purely imaginary combination, as the armies alluded to existed at different times. The meaning is — ‘The greatest force ever assembled since the creation of man, even though it could have been composed of ‘all the giant brood of Phlegra,’ etc., etc., would have been as inferior to the angelic armies as the pigmies were to human armies.’ The armies referred to are (1) the Giants, (2) the Greeks that fought for and against Thebes, (3) Trojans and Greeks and uxiliar gods in the Trojan War, (4) King Arthur’s Round Table, (5) Crusaders and Saracens, (6) the army of Charlemagne and his Saracen foes.

577 **Phlegra**—a town and peninsula in Macedonia (Greece) where, according to the poet Pindar, the Giants (see l. 198) fought with the gods. **The heroic race**—The prehistoric age of Greece is generally called “the heroic age,” and the Greek heroes of that time were the heroic race, being supposed to be descended from the gods.

578 **Thebes Ilium**—*Thebes*, a celebrated Greek city, the capital of Bœotia (not to be confused with the Egyptian Thebes). The war of the Argives against Thebes was one of the most celebrated in the heroic age. **Ilium**—i.e., Troy, the ten years siege of which by the Greek princes was the Trojan War, the subject of Homer’s great epic, *The Iliad*, (i.e., the poem about *Ilium*).

579 **Joined with uxiliar gods**—joined together with gods who gave their help—divine allies. In the Trojan war, the gods and goddesses took part in the battles on both sides.

576—9 ‘Though all the giant brood of Phlegra were joined (together) with the heroic race that fought at Thebes, and at Ilium in the Trojan war, along with the divine allies that fought on each side.’ **And what resounds, etc.**—i.e., and (with) all the renowned armies of British and Armoric knights commanded by King Arthur (Uther’s son) [*Lit* (joined with) what (forces) of Uther’s son (are celebrated or renowned) in fable or romance].

580 **Uther’s son**—The celebrated British hero, King Arthur, the centre of Mediæval romance, was the son of Uther Pendragon. He formed an order of knights, called the Knights of the Round Table, and defeated the Saxons in twelve pitched battles.

581 **egirt**—surrounded by **Armoric knights**—Breton knights, knights of Brittany, the Latin name of which was *Armorica*. Brittany is a province in the North of France, and the Bretons are descendants of the ancient British tribes, like the Welsh, and they speak a language allied to the Celtic Welsh, Irish and Gaelic tongues. One of the most famous of Arthur's Breton knight was Tristram. The names of some of his most famous British knights were Lancelot, Galahad, Gawain, Bors. The subject of Tennyson's *Idylls of the King* is the adventures of some of these knights.

582 **And all**—*i.e.*, and joined with all. **Since**—*i.e.*, since the heroic age, and the days of King Arthur. **Baptized or infidel**—Christian or non-Christian, baptism being the symbolic rite of admission into the Christian Church. The non-Christians referred to are specially the Muslim Saracens, who were called 'infidels' by the Christian Crusaders, and who in their turn called their opponents 'infidels'.

583 **Jousted**—held tournaments. To *joust* was to engage in the mock fights on horse-back and in full armour called jousts, or tournaments. The names in this and the next line are names of places famed for tournaments in the romances which describe the wars between Christian and Muhammadan knights. Milton seems to have chosen these names for the sake of their sound, as many other cities would have served equally well. **Aspramont**—a city in the Netherlands mentioned in *Orlando Furioso*. **Mont-alba** (now Montauban) in the South of France. **Trebizond**, on the North coast of Asia Minor, **Da osco**, Damascus. **Morocco**, capital of the Moorish State of Moroccan North Africa.

585 **Biserta**—an African town (Utica) in North Africa near Tunis, from which the Saracens crossed over into Spain.

586 7 **Charleagne Fontarabia**—The reference is to the story of the defeat of Charlemagne's army by the Saracens at Fontarabia, a town in Biscay, in Spain, a favourite subject in Mediæval Romances. Milton follows the Spanish romance, according to which Charlemagne and all his army were destroyed. According to the ordinary tradition, Charlemagne and the main body escaped, and only the rear-guard under Roland, one of the chief of Charlemagne's knights, was destroyed in Roncesvalles, because Roland would not blow his horn and call the king to his

assistance, till too late — *Charlemagne* is the Frenchified form of Carolus Magnus of which the English is Charles the Great,—the great Frank king, Karl, who ruled France and formed an almost European Empire in the 8th century. Like Arthur, he became the centre of a series of mediæval romances.

586 **His peerage**—the body of his peers, or lords, the great knights, or paladins as they were called, of Chailemagne, of which the greatest were Roland and Oliver.

587-8 **Thus far, these, etc** — i.e., 'these (angelic warriors) were thus (so) far beyond comparison with mortal powers, and yet (in spite of, their great superiority) they observed,' etc. *Thus* (so) refers back to the previous lines, and means—the angelic hosts were *as far* beyond comparison, *etc*, as the pigmy hosts to human armies. *Compare* is a verb, used as a noun.

588 **Observed**—watched submissively in order to obey his slightest wish.

589 **Dread**—to be dreaded or feared.

589 621 Note the sublimity of this grand description of Satan just after his fall.

590 **Above the rest**—goes with *stood*. Satan was much taller than all his followers.

591 **A tower**—the simile suggests both height and strength.

592 **Her original brightness**—we should say *its* but (as observed before) Milton avoids the then novel neuter possessive, and uses *his* or *her*—*her* here, because in Latin *forma* (form, shape) is feminine. Its *original* or natural *brightness*, was the glory it had in heaven. **Nor appeared less**—and did not appear to be less.

593 **Less than archangel ruined**—less than (the form of an) archangel ruined. Later Satan sank, both in appearance and character, to the cunning fiend, and finally to the serpent (see Book X, 528-32).

593-4 **And the excess of glory obscured**—'and (with) the excess of (its) glory obscured' i.e., his form looked like something that had been very glorious, but which had now lost some of its splendour.

594 **New-risen**—newly (just) risen *new*=adjective used as adverb

595 **Horizontal misty air**—the misty air at the horizon

596 **Shorn of his beams**—When seen through mist or fog, the sun looks like a simple disc of light, without the dazzling beams of light which stream from it in a clear sky *His*=its the sun's

597 **Disastrous twilight sheds**—*sun* is the subject of *sheds*, and *twilight* is the object (*Disastrous*, causing or portending disaster or misfortune, is an astrological word, coming from the Latin *aster*, a star—so, ill starred, in reference to the belief in the good and evil influence of the stars)

598 **On half the nations**—because an eclipse of the sun can be seen by the inhabitants of only one hemisphere

599 **Perplexes monarchs**—In old days eclipses were regarded as omens, prophesying coming misfortune to nations and kings The *Licensor* of the press who read *Paradise Lost* before it could be published, objected to these lines as smacking of Puritan sedition against the royal house of Stuart

599 600 **Darkened so, yet shone, etc**—‘the archangel, though (his glory) was darkened so (*ie*, like the sun in a mist, or in eclipse, yet shone above them all’

601 **Deep scars of thunder**—deep scars or wound marks, inflicted by the thunder (of the Messiah) see line 93, and Book VI, 835,

“ in his right hand

Grasping ten thousand thunders, which he sent
Before him, such as in their souls infix'd
Plagues ”

Intrenched—cut into hollows marked (as land is marked that is cut by the plough into *trenches*)

601-2 **Care sat on his faded cheek**—*ie*, his countenance, which had lost some of its lightness, looked anxious or careworn

602-4 **But under brows, etc**—‘but (care sat on his faded cheek) under brows (which showed) dauntless courage and considerate pride (that) waited for revenge’ The meaning is that his face bore deep marks of wounds inflicted by thunder, and his

faded cheek was care worn, but his brows gave indications of undaunted courage and of a thoughtful pride that was waiting only for an opportunity to take revenge

603 **Considerate pride**—thoughtful, deliberate pride *ie*, “not the silly vanity of an empty headed fool, but pride based upon the sober reflection of a powerful intellect” (Macmillan)

604 **Cruel his eye**—his eye (was, or looked) cruel **But cast**—but (though his eye was cruel) it cast (*ie* showed) signs of remorse, etc

605 **Remorse and passion**—*ie*, passionate remorse—remorse felt very strongly *Passion* here has its original meaning of “strong feeling”, not anger, but, in this case, pity and regret **To behold**—at beholding because he beheld

606 **The followers rather**—*ie*, they had blindly followed his leadership rather than conspired with him so he felt *he* was responsible for their loss

607 **Far other once beheld in bliss**—*ie*, who formerly wore a very different appearance when they were in bliss (the happiness of heaven)

609 **Millions**—in apposition to “fellows,” “followers”

609-10 **Amerced of Heaven**—penally deprived of heaven, made to forfeit heaven

609-11 The reason why Satan, though cruel, dauntless, proud and revengeful, felt the tender feelings of pity and remorse, was that he realised that all these millions of spirits were being punished because of his crime, and yet they remained faithful to him in spite of his failure (Note that Satan after his fall has many high moral qualities he can feel pity for his unfortunate followers, and remorse that he had caused their ruin, he is touched with their loyalty, and he sheds “tears such as angels weep”)

611 **Yet faithful how they stood**—*ie*, to behold (line 605) how nevertheless they stood faithful *To behold* governs as object (1) a noun, *viz*, *fellows, followers* (606), and (2) a noun sentence, *viz*, “yet faithful how they stood” (611)

612 **Their glory withered**—*ie*, (although) their glory was withered (faded) **Heaven's fire**—the lightning

613 **Scathed**—damaged, injured The verb is almost obsolete now, but we use the adjectives “scathing” (*eg*, scathing sarcasm) and “scathless” (unharméd), and the noun “scath” or “scathe,” harm (*eg*, without scathe)

614 **With singed top**—with (their) top singed or scorched
are—leafless

612-15 ‘As the stately though bare growth of forest oaks or mountain pines, stands on the blasted heath, when heaven's fire hath scathed it (*ie*, the stately growth) with singed top’ *ie*, as tall oaks or pines stand stately but leafless, with burnt tops, on the blasted heath, when the lightning has struck them

615 **lasted heath**—from Shakespeare Macbeth meets the witches on “a blasted heath” A *heath* is a wild mountainous tract of country, so called because generally, in England and Scotland, it is covered with *heath* or *heather*, a wild shrub *Blasted*=blighted, barren

616 **Fro wing to wing**—from one extremity towards the other The “wings” of an army were the troops on the extreme left and extreme right of the centre, so Milton means that the infernal troops at the extremes ends of the long line, drew in towards the centre so as to hear their leader speak, the whole forming a semicircle (*half inclose him round*)

618 **His peers**—equals the great angels, described by name above the leaders

619 **Essayed**—tried, attempted (to speak) (Note an “Essay” is *lit* an “attempt”) **I spite of scorn**—in spite of his contempt for his weakness in weeping

620 **Tears such s a gels weep**—tears peculiar to angels, the sort of tears which angels shed, *ie*, different from human tears, just as the angels' bodies were different from men's (see line 117, “empyrean substance”)

621 **terwove**—interwoven mingled **Found o t their y**—found their way out of his mouth

LINES 622—669

Satan's speech to his followers, and its effect

622 **Myriads**—countless numbers. A myriad is strictly 10,000 but it is generally used for infinitely numerous,—innumerable

623 **Matchless, but with the Almighty**—*i.e.*, that cannot be equalled by any other being except only the Almighty (*but*=except)

623 **And that strife**—*viz.*, their strife with the Almighty. The force of *and* here is to introduce what at first appears to be an aside or parenthesis—'You are matchless except with the Almighty, *and* even your strife with the Almighty was not inglorious.' This sentence, however, that thus begins as an aside, goes on as the main sentence

624 **Event**—result **Dire**—terrible, dreadful

625 **This dire change**—(subject to *testifies*), referring to the personal alteration in himself and his followers

626 **Hateful to utter**—(which it is) hateful to utter

627 **Presaging**—forewarning, predicting (Satan does not refer to supernatural prediction, but such anticipation of the future as can logically be drawn from "knowledge of the past and present")

628—9 **Could have feared how**—*i.e.*, 'could have feared that'

629 **Gods**—angels See line 116

630. **K o repulse**—be defeated

631 **For who can yet believe**—the construction is—'It was ¹ possible for any intellectual power to foresee that such a force could meet repulse, *for even now (after the repulse has actually happened) it is impossible to believe* that all these puissant legions shall fail to repossess their native seat'

632. **Puissa t**—powerful

633 **E ptied he ve** —the rebel angels were only one-third of the angelic body (See *Book II*, 692) · so this is arrogant boasting

634 **Self-raised**—raised by their own powers **Native seat**—heaven

635 **For me**—as for me as far as I am concerned

635—7 ‘Let all the host of Heaven bear me witness if any difference between my plans and yours, or any avoidance of danger on my part, have lost our hopes’ Satan means to say that his followers could not ascribe their defeat to their leader’s having followed his own private plans, or to his avoidance of personal dangers his counsels had been the same as theirs, and he had had no private project

636 **Counsels different**—from your counsels

637 **Our hopes**—*i.e.*, the objects of our hopes

638 **Monarch**—here in its literal sense of *sole ruler* **Till then**—until our rebellion **Secure**—in its literal sense of “without care, or anxiety” so, confident

639 **Upheld by old repute, etc**—*i.e.* God’s supreme sovereignty was based upon ancient tradition and sustained by force of custom

640 **Regal state**—royal pomp display of royal greatness

641 **Put forth concealed**—supply *was* before both verbs

642 **Which tempted our attempt**—‘which (*i.e.*, the concealment of His strength) tempted us to make an attempt to overthrow Him’ (Milton is very fond of these jingles of sound, and their frequent occurrence is one of the principal faults in his style) **Wrought**—brought about

643—647 Henceforth we know His might, and so we shall not be anxious to provoke new war with Him, and we know our own might, and so shall not fear a new war with Him if it is provoked (by Him)

645 **Our better part remains, etc**—*i.e.*, the best policy which remains for us is to avoid open war, and obtain our desires by fraud or guile **War provoked**—war stirred up, started, by Him

646 **Close design**—secret plan

647 **That He no less**—‘that He at length may find out from us no less (than we have found out), that ‘who overcomes’, etc

648 **May find**—object, the new clause, “*who overcomes*,” etc ‘may find (that he) who overcomes, etc’

649-50 **Who overcomes by force, etc**—*ie*, (he) who overcomes (another) by force hath overcome but half (of) his toe, (*viz*, his body his mind or will remain still unconquered)

650 652 **Whereof so rife, etc**—The construction is—concerning which matter (*viz*, the creation of new worlds) there was in heaven a persistent rumour that He intended to create a new world and in it plant a new race of beings’

650 **Rife**—prevalent [*Rife* may be adj qualifying *fame* (‘so rife a fame’), or adv qualifying *went* (‘a fame went about so prevalently’)]

653 **Generation**—race order of beings **Choice regard**—special care and consideration

654 **Equal to**—equally with **Sons of Heaven**—the angels

655 **Pry**—peep *spv*

656 **Eruption**—breaking forth (from Hell) **sally** **Thither or elsewhere**—*ie*, to that new world, or to some other place

657-658 **Infernal pit the abyss**—*ie*, Hell Chaos

659 **Under darkness cover**—*ie*, cover (celestial spirits) under darkness

660 **Full counsel must mature**—elaborate consultation together must develop these ideas **Peace is despaired**—supply “of” after ‘despaired’ ‘there is no hope of peace (between us and God)’

661 **Think submission**—think of submission (by which alone peace can be gained) regard submission as possible

662 **Understood**—recognized tacitly as the existing state of affairs secret enmity

664 **Drawn from the thighs**—Swords are carried in sheaths or scabbards which are slung from a belt at the waist on the left side, and hang down along the thigh so, ‘drawn from (their sheaths which were hanging down) the thighs, etc’

665 **Cherubim**—see note, l 129 **Sudden blaze**—the sudden flash of light reflected from the flaming (bright) swords

666 7 **Highly** **highest**—an example of paranomasia, or jingle of sounds see note, line 642 (*highly*=proudly, arrogantly)

667 **Fierce** *-ze*, waxing or becoming fierce or, taken with *clashed*, an adverb=fiercely **Grasped arms**—their weapons grasped firmly in their hands

668 **Clashed, etc**—The Roman soldiers of old used to applaud a speech of their general by striking their shields with their spears or swords Satan's followers in like manner applaud his defiant speech and give the signal for battle (*Clashed* governs *din of war* as object =made a noise like the din of war by striking their resounding shields with their grasped arms)

LINE 670—751

The building of Pandemonium

670 **Grisly**—horrible having a horrible appearance

671 **elched fire**—threw forth fire, as a volcano (*Belch* means properly to emit or make wind—from the stomach) **The rest entire**—all the rest (of the hill)

672 **Glossy scurf**—shinning scale like surface (*Scurf* is properly the scales of skin that come off the head under the hair, so here it means loose matter on the surface of the hill) **Undoubted sign**—in apposition to *scurf*

673 **His womb**—*its* womb, or interior

674 **The work of sulphur**—In Milton's time it was popularly believed that metals were different kinds of earth metamorphosed by the heat of sulphur **Winged with speed**—very swiftly *lit* having speed itself as their wings

675 **rig de**—(accent on first syllable generally on the second) a body of troops—in modern armies consisting of two or more regiments

676 **Pioneers**—soldiers sent on ahead to prepare the camp [*Pioneer lit* means a foot soldier, from Latin *pes*, the foot, being connected with "pawn" in chess, and "peon," a chuprassi, then (2) a foot-soldier specially told off to go before and clear the way;

hence (3) a discoverer, inventor, leader—as, a pioneer of science, of industry, of civilization]

677 **Forerun**—go before, precede **Trench a field**—dig trenches in a field for defensive purposes

678 **C st a rampart**—throw up or construct a defensive earth-work **Mammon**—There was no god of this name, the word is, like Belial, a personified abstract idea, signifying “wealth” Christ used the term for riches, or the love of riches see *Matthew VI 24*, “Ye cannot serve God and mammon” The word is of Syriac or Chaldaic origin

679 **Least erected**—most grovelling, most base (A man who always looks down and cannot look you straight in the face, is generally supposed to be mean and base)

682 **Heaven's pavement, trodden gold**—the idea is derived from the description of the ‘New Jerusalem, generally, though erroneously identified with heaven, in the *Revelation* (Bible) see *Rev XXI 21* “and the street of the city was pure gold, as it were transparent glass”

683 **Aught divine or holy else**—any other divine or holy thing

684 **Vision beatific**—blessed making vision, *i.e.*, sight that makes one happy (This phrase was used by Christian theologians for the privilege of seeing God, which fills those who enter heaven with joy the *visio beatifica*) *Beatific*, from Latin *beatus*, happy, and *facio*, to make, means “making happy”

684—5 Just as the fallen angels were taught by Mammon to dig for gold, so also were men, taught by his suggestion, men pillaged the earth, etc

684 **Ransacked**—pillaged thoroughly searched **The centre**—the earth, the centre of the universe, according to the Ptolemaic system (see Introduction IV 1) **With impious hands**—the impiety lay in cutting open the bowels of their mother (*Pious*, from the Latin *pius*, properly meant “filial,” paying proper obedience and reverence to parents so in Virgil's *Aeneid*, Aeneas is called “the pious Aeneas,” because he carried his father Anchises out of burning Troy on his back Hence

impious means properly "unfilial," though now it means simply wicked)

687 **Rifled**—lopped **Bowels**—inner parts, in which men construct mines **Mother earth**—the earth is often termed mother, because all things are produced out of it

688 **Better hid**—which would have been better hidden from, or undiscovered by, men Milton is thinking of the many evils that have come from money, or the greed for gold **Crew**—company

689 **A spacious wound**—a big hole or cleft

690 **Ribs**—bars **Admire**—wonder *admire* here is used in the sense of the Latin, *admirare*

692 **Precious bane**—(*bane* = curse) an instance of oxymoron, 'The valuable metal which so often proves a curse'

693 **Mortal things**—things made by man

694 **Babel**—Babylon, the capital of Nebuchadnezzar's empire—the greatest city of the ancient world It was vast in extent and contained huge temples and palaces, the ruins of which now cover several square miles **Works of Memphian kings**—the ancient Egyptian kings whose capital was Memphis, the oldest and one of the greatest cities of Egypt The special reference is to the Pyramids, which are near Memphis (see note, line 307)

696 **Outdone**—surpassed

697 **Reprobate**—*lit* rejected depraved

697-9 **And in an hour, etc**—*i.e.*, ' (*learn how*) what (*i.e.*, *that which*) they (*i.e.*, *men*) scarce perform in an age with incessant toil and hands innumerable, (*is easily outdone by spirits reprobate*) in a hour' (*Note*—There are two points in the comparison of human works with those of devils (1) the greatest human works are easily surpassed by devils, and (2) the far superior work of devils is done easily in an hour, while man's work takes ages and much toil to finish)

699 The buildings of the Babylonian and Egyptian kings were erected by the forced labour of multitudes of slaves The reason why Pharaoh was so reluctant to let the Israelites go was because they were a nation of slaves working in his brick-fields

making bricks for his pyramids and temples and palaces. It is said that one of the pyramids took twenty years to build, and the labour of 3,60,000 men.

700 **Cells**—cavities which became smelting furnaces for melting the metal from the ore.

701 **Veins**—channels.

702 **Sluiced from the lake**—made to flow from the lake of fire. (A *sluice* is properly a sliding gate for regulating the flow of water in a canal, but it also means the stream of water itself).

703 **Founded**—(Latin, *fundo*, to melt) melted. This second multitude melted the metal out of *ore* (the rock in which it is found in nature), so that it might flow into the mould prepared for it by the third multitude (line 705).

704 **Severing**—separating. **Scummed**—skimmed off the surface. *scum* = dross that floats on the surface of any liquid. **Bullion dross**—refuse of the metal which floats on the surface when it is molten. *Bullion* properly means uncoined gold and silver; Milton seems to use it here for metal not yet perfectly purified.

705 **A third**—multitude. see 675 for the first (the miners), and 702 for the second (the smelters).

706 **A various mould**—"the elaborate model of the new palace into which the metal was poured." **Boiling cells**—the cavities in which the metal had been melted.

707 **Strange conveyance**—wonderful means of conducting the molten gold. **Each hollow nook**—all the hollows in the mould.

708 9 "The molten metal flowed into the hollows of the mould, just as in an organ the wind, driven by the bellows into the wind chest, rushes thence into the various pipes" (Macmillan).

708 **An organ**—an elaborately constructed wind-instrument, composed of many pipes into which the air is forced by powerful bellows. **From one blast of wind**—(adverbial extension of *breathes*) the air blown into the pipes by the bellows.

709 **Sound-board**—the upper surface of the wind-chest, which is a reservoir of air supplying all the pipes of an organ and filled by the bellows

710 **Anon**—at once see note to line 549

711 **Like an e halation**—a mist, an unsubstantial vapour (This expresses the ease and rapidity with which the great palace was built, without any noise or signs of labour Compare the silent building of Solomon's Temple in Jerusalem "And the house when it was in building, was built of stone made ready at the quarry and there was neither hammer nor axe nor any tool of iron heard in the house while it was in building" (1 *Kings*, VI 7)

712 **Dulcet symphonies**—sweet harmonious music

713 **uilt like a temple**—goes with *fabric huge* (710)
Pilasters—square pillars set within a wall and projecting a half or a third of their breadth from it *Round*=adv.verb, qualifying *set*

714 **Doric pillars**—There were several styles of architecture in Greece, which differed from each other chiefly in the style of the pillars, *eg*, the Ionian, Corinthian, Doric, etc The Corinthian pillars were highly decorated, having carved bases and capitals, the Doric pillars were severe and plain, having no ornament on their capitals and bases The Doric style was the earliest and simplest style of architecture, as the "Doric mood" of Greek music was simple, severe and grave (see line 550)

715-16 **Architrave—cornice—frieze**—architectural terms, all relating to the part of the roof of a building resting immediately on the pillar The parts of a pillar or column are as follows—(1) *The base*, the lowest part or foot, on the ground (2) *the shaft*, the main column of the pillar (3) *the capital*, the top, generally bulging out and decorative, (4) *the entablature*, the part of the building resting immediately on the capital of the pillar In the *entablature*, (a) *the architrave* is the lowest division, immediately above the capital, (b) *the frieze*, a flat surface above the architrave, (c) *the cornice*, the uppermost part, which projects above the frieze The frieze was generally decorated with *embossed* (*bossy*) sculptures, *ie*, figures cut out in relief *Graven*=engraved carved

717 **Fretted gold**—made of gold carved into designs To *fret*=to ornament with carved work **Babylon**—see note to line 694

718 **Alcairo**—Cairo, in Egypt the prefix, *al*, is the Arabic definite article Milton really means the ancient Egyptian city of Memphis (see note to line 694) The Arabs captured Memphis in 638 A.D., and founded a new city a few miles away called Kahira (city of victory), which name was corrupted by the Italians into Cairo Memphis was deserted and fell into ruins

719 **To enshrine**—for the purpose of enshrining To *in shrine*=to put within a shrine or temple to provide a temple for

720 **Belus**—Bel, the great Assyrian god, whose magnificent temple at Babylon is described by the Greek historian, Herodotus Bel was the sun-god, as Ishtar, his wife, was the moon goddess The Syrian Baal and Ashtart (see notes to line 422) were probably derived, both in name and character, from these older Assyrian deities **Serapis**—one of the Egyptian gods, supposed to be the same as Osiris (see note to line 478). Apollodorus says he was the same as the bull Apis, sacred to Osiris, which inhabited a magnificent temple at Memphis Herodotus makes no mention of him

720-21 **Or seat their kings**—provide palaces for their kings (717 20, the magnificent *temples* and *palaces* of Babylon and Memphis were not equal to this built by the fallen angels)

721 **Strove**—were rivals competed vied **Ascending pile**—rising building

722 **Stood fixed her stately height**—stood fixed (firm, stable) along its whole stately height *z.e.*, from top to bottom) *Height* is in the objective case expressing how much of the pile was fixed (accusative of extent *eg.*, 'he walked a mile' 'he drew himself up his full height') *Her*=its **Straight**—immediately straightway

724 **Brazen folds**—the doors were double, and the opening parts were made of brass **Discover**—reveal show **Wide**—goes with *paces*

725 **Her ample spaces**—the vast interior of the building (*her*= 'pile's')

727 **Pendent**—hanging **Cressets**—lamps consisting of open vessels in which was burnt a rope steeped in tar

729 **Naphtha**—an inflammable spirit, got from coal tar
Asphaltus—a kind of pitch or tar see line 411

730 1 **The hasty multitude admiring entered**—*i.e.*, the multitude admiring, entered hastily The adjective *hasty* qualifying *multitude*, is used for an adverb “hastily” qualifying *entered* (Cf in Wordsworth’s *Excursion*, “The nightly hunter lifting up his eyes,” which means, ‘The hunter lifting up his eyes at night’)

732 **The architect**—Moloch, mentioned below (740) Whether Milton identifies Moloch with Mammon, who directed the “pioneers” in extracting the gold (678), or speaks of Moloch as another person, seems doubtful Masson says Mammon and Moloch are the same but it seems better to take Moloch as a new character altogether, as there was no connection in mythology between Mammon and Vulcan **His hand**—*i.e.*, his skill as an architect and builder—*hand*, the instrument of his art standing for the art itself

732 3 Many magnificent buildings in heaven, constructed by him, testified to his skill as an architect and made him famous

734 **Where**—in which antecedent, *structure*

735 **Sceptred angels**—angels having authority and rule over lower orders of angels like the great archangels **Whom**—antecedent, *angels*

736 **Such power**—the power of princes **Gave to rule**—gave (the right) to rule

737 **In his hierarchy**—in his government or sphere of authority *Hierarchy*=*lit* “sacred government,” and generally means (1) ecclesiastical government or rule, (2) a body of church officers graded in their different ranks,—*e.g.*, the “hierarchy” of the Church of Rome consists of the Pope at the head, next the cardinals, next the archbishops, then the bishops, then the priests, and lowest of all the deacons **Orders bright**—(object of *rule*) classes of bright angels For the orders and ranks of the angels, (see note line 129)

739 **Ausonian land**—Italy so called from Auson, the son of Ulysses, from whom the Ausones, an Italian tribe, were said to be descended

740 **Mulciber**—a surname of Vulcan, the Roman god of fire and “blacksmith” of the gods, who was identified with the Greek Hephæstus. ‘Mulciber’ means ‘the Softener’ (Latin, *mulceo*, to soften), a fitting name for one who smelts metals. In Greek mythology, Hephæstus was thrown from heaven by Zeus (Jupiter or Jove, because he took the part of Juno, his mother and Jupiter’s wife, in a family quarrel. Milton regards this fable as an inaccurate version of the expulsion of Mulciber and the other followers of Satan from Heaven by God.

742 **Sheer over**—clean over, right over. **Crystal battlements**—the battlements (fortified walls) of heaven called *crystal* because the walls of the New Jerusalem in the *Revelation* are represented as composed of precious stones (see *Revelation*, XXI).

742-5 Milton magnifies his fall by dividing its period into parts, and emphatically calling it a summer’s day, for in summer the days are longer.

745 **Zenith**—the point in the sky right overhead—the highest point.

746 **Lemnos**—an island in the Aegean Sea, sacred to Vulcan or Hephæstus, one of whose names was *Lemnius Pater*, (“father of Lemnos”).

747 **Erring**—in error, by mistake. **This rebellious rout**—Satan and his host. *rout* means a rabble, a disorderly crowd.

748 **Nor aught availed, etc**—the fact that he had built high towers in heaven did not avail him (was not of any advantage to him) now, in hell.

749 **Scape**—escape (punishment).

750 **Engines**—devices, contrivances—an obsolete use of the word.

751 **His industrious crew**—the busy artisan angels who worked under him.

LINES 752-798

The summons to the infernal council, and the crowding of the fallen angels into Pandemonium.

753 **Sovereign power**—viz., Satan’s, their Emperor. **Awful**—solemn.

756 **Pandemonium**—a word coined by Milton, in imitation of Pantheon. The Pantheon (from Greek *pas*, all, and *theos*, god) was a temple at Rome containing statues of *all the gods*. Pandemonium (from Greek *pas*, all, and *daimon*, a demon) was the capital of hell built to receive *all the devils*. The word is used commonly in English to express a place full of noise and confusion *e.g.*, describing a riot, we might say, It was a perfect *pandemonium*.

757 **Their**—antecedent, *heralds*

758 **Squared regiment**—phalanx see note to line 550

759 **By place or choice the worthiest**—those who were accounted the most eminent, because of their rank or by election of the other angels

761 **Attended with**—followed by **All access**—every passage or road leading to Pandemonium

762-768 The predicate of the sentence is *swarmed* (767), of which the subject is *gates, porches, spacious hall* lines 763-766 are a parenthetical description of the size of the hall

762 **Chief**—chiefly (*adv*)

763 **Though like**—though (it was) like **Covered field**—field enclosed with barriers for a tournament (French *champ clos*, enclosed field). Such an enclosure was called “the lists.” It was not covered in or roofed, but simply surrounded with barriers

764 **Wont ride in armed**—were wont or accustomed to ride in in full armour (for the combat) **At the Soldan's chair**—before the Sultan (“Soldan” is an old spelling) See line 348

765 **Panim**—or paynim, an old Norman-French word for pagan (heathen) a name given to the Muslim Saracens by the Crusaders **Chivalry**—knighthood body of knights—(Milton is describing a tournament between Christians and Muslim knights, in which the challenge is given by the Christians)

766 **Mortal combat, or career with lance**—*Mortal combat* was battle to the death with sharp weapons, called a combat *à l'outrance* *career with lance*, a friendly encounter with

blunt spears or lances, called *carreaux Mortal* (see line 2), means fatal, resulting in death to one of the combatants *Carree* was the technical term for a charge or course at the tournament

767 **Thick swarmed**—(predicate of the subject *spacious hall*), etc (762), 'were densely crowded' Construction the gates and porches wide were densely crowded, but chiefly the spacious hall (was densely crowded)

768 **Brushed**—qualifies *ground* and *air* [Note the hissing sound of this line produced by the number of "S's" in it, to imitate the sound of rustling wings a fine instance of onomatopœia, or imitation of the sense by the sound, (*Cnf* line 540) **Hiss**—hissing sound, an onomatopœic word **Rustling**—making a soft, hissing, murmuring sound *Cnf* 'rustling leaves,' 'rustling silk' Another onomatopœic word

768 775 The famous simile of the bees may be paraphrased thus "The fallen angels gathered as densely and appeared as numerous as bees in spring, when the sun is in Taurus, pour forth their young populace about the hive they fly to and fro among fresh dews and flowers, or roam about on the smooth board that skirts their citadel of straw, and that attracts them by the fresh fragrance of the balm with which it has just been rubbed, and there discuss the interests of the community"

769 **When the sun with Taurus rides**—Taurus (the Bull) is one of the signs of the Zodiac, which the sun enters in April, a Spring month in England (The Zodiac is twelve constellations or groups of stars, in the ecliptic or sun's apparent course, through which the sun appears to pass in the course of the year) The sun is said to "*ride* with Taurus" because the sun-god in ancient religions (*eg*, Helios among the Greeks, Apolo with the Romans, Ra with the Egyptians, etc.) was representing as driving in his burning chariot (or boat) across the sky from east to west every day

770 **Hive**—the little house in which bees are kept, in England, a dome made of plaited straw about two feet high, in which the bees form their wax combs and deposit the honey

771 **Dews d flowers**—*ie*, dewy flowers, flowers covered with dew an example of Hendiadys

772 **Smoothed flank**—a smooth horizontal board fixed in front of the door of the hive, forming a sort of terrace for the bees to walk on

773 **Suburb**—as the board is outside the hive, it may be described as the suburb, or outlying district, of the hive **Straw-built citadel**—the hive, built of straw, and likened to a fortress

774 **New**—newly, recently (*adv.*) **Balm**—balsam, sweet smelling ointment **E patiate**—walk about, with the meaning of the Latin, *expator*. This meaning is now obsolete, *expatiate* now signifying, 'to talk at length on a subject' (An example of Milton's habit of putting Latin meanings into English words)

774 5 **Confer their state affairs**—deliberate upon public matters *Confer* is properly an intransitive verb, but here it takes a direct object, *affairs* we should say to day, 'confer about'

775 **Airy crowd**—crowd of airy beings, spirits

776 **Swarmed**—crowded together (In line 767 the spacious hall swarmed with the angels here the angels swarm in the hall) **Straitened**—overcrowded short of room **The signal given**—having been, or being, given

777-792 **ehold a wonder!**, etc.—This magical change of size on the part of the fallen angels is prepared for by the discourse on 'demons' power of transformation in lines 423-431, which see

777 **ut now who seemed**—who but now seemed

778 **Earth's giant sons**—see lines 198, 576, notes

779 **In narrow room**—in a very limited space

780 **Pygmean race**—see line 575, note

781 **Beyond the Indian mount**—the other side of the Himalayas Milton follows the Roman author, Pliny, in placing the pygmies in India Homer puts them in Africa **Fairy elves**—*Fairy* is a general name for the "little folk" (as the English country people call these charming creations of superstition and fancy), amongst whom there were supposed to be different classes or kinds—e.g., *elves*, *goblins*, *gnomes*, etc. "Fairy elves," is really redundant

782 **Midnight revels**—fairies are generally described as coming out at night and dancing in the quiet glades of the forests

783 **Belated**—benighted overtaken by the night (*Cnf* "night foundered," 204)

784 **Or dreams he sees**—*i.e.*, his vision may be all due to fancy

785 **Sits arbitress**—sits (as) spectator *Arbiter* in English means one who arbitrates or settles a dispute between two parties, an umpire, but in Latin it also meant a "spectator" Milton, according to his frequent habit, uses the word in its Latin, not its English, sense For other examples see *evphatate* (774), *frequent* (797) 'Arbitress' is the feminine form of arbiter, the moon in classical religions always being a goddess **Nearer to the earth**—an allusion to the superstition that fairies and witches had great power over the moon

786 **Wheels her pale course**—an instance of hypallage, or the transference of epithets, *pale* really referring to the moon, not to "course", 'the pale moon wheels her course' *Wheels her course* refers to the description of the moon-goddess driving her chariot across the sky (*Cnf* note to line 769) 'She causes her chariot to wheel (go, run) in a course nearer to the earth'

787 **Intent (on)**—engrossed in bent upon (They are so occupied with their revels that they do not notice the peasant)

788 **Joy and fear**—*joy* at seeing such a marvellous sight, superstitious *fear* of these magical people **Rebounds**—beats again

789 **Incorporeal**—not having bodies (*corpora*)

790 **Were at large**—had plenty of room were no longer "straitened" (776)

791 **Though without number still**—their numbers had not been diminished like their size

792 **Infernal court**—Pandemonium **Far within**—the multitude of angels crowded "the spacious hall of Pandemonium" there were many other rooms in the vast palace, and in one of these in the interior, Satan sat with his great lords in council

793 **In their own dimensions, etc**—without any diminution of their ordinary size These great angels remained unchanged, gigantic and majestic

794 **Seraphic lords Cherubim** —see note line 129

795 **Close recess**—secret retirement **Co clave**—assembly Milton, with his Puritan hatred of Roman Catholicism, purposely uses this word to describe the assembly of chief devils, for “the conclave” is especially the assembly of cardinals that elects the Pope, at Rome

796 **De i-gods**—half-gods a term used in classical mythology for subordinate divine beings

797 **Frequent and full**—(qualifying *seats*) numerous and occupied by as many angels as they could hold (The use of *frequent* here in the sense of ‘numerous’ is a Latinism but *cnf*, such phrases as “at frequent intervals”

798 **After su ons read**—after the reading of the summons (the document calling the council, and stating the reasons, and subjects of debate) This is a Latin construction see note to line 573

799 **Consult**—council, debate (*Consult* in modern English is used only as a verb the noun is *consultation*)

PARADISE LOST.

BOOK II

THE ARGUMENT

The consultation begun, Satan debates whether another battle be to be hazarded for the recovery of Heaven some advise it, others dissuade A third proposal is preferred, mentioned before by Satan—to search the truth of that prophecy or tradition in Heaven concerning another world, and another kind of creature, equal, or not much inferior to themselves, about this time to be created Their doubt who shall be sent on this difficult search Satan, their chief, undertakes alone the voyage, is honoured and applauded The council thus ended, the rest betake them several ways and to several employments, as their inclinations lead them, to entertain the time till Satan return He passes on his journey to Hell gates, finds them shut, and who sat there to guard them, by whom at length they are opened, and discover to him the great gulf between Hell and Heaven With what difficulty he passes through, directed by Chaos, the Power of that place, to the sight of this new World which he sought

HIGH on a throne of royal state, which far
Outshone the wealth of Ormus and of Ind,
Or where the gorgeous East with richest hand
Showers on her kings barbaric pearl and gold,
Satan exalted sat, by merit raised
To that bad eminence, and, from despair
Thus high uplifted beyond hope, aspires
Beyond thus high, insatiate to pursue
Vain war with Heaven, and, by success untaught,
His proud imaginations thus displayed — 10
“ Powers and Dominions, Deities of Heaven !—
For, since no deep within her gulf can hold
Immortal vigour, though oppressed and fallen,
I give not Heaven for lost from this descent
Celestial Virtues rising will appear
More glorious and more dread than from no fall,
And trust themselves to fear no second fate !—
Me though just right, and the fixed laws of Heaven,

Did first create your leader—next, free choice,
 With what besides in council or in fight 20
 Hath been achieved of merit—yet this loss,
 Thus far at least recovered, hath much more
 Established in a safe, unenvied throne,
 Yielded with full consent The happier state
 In Heaven, which follows dignity, might draw
 Envy from each inferior, but who here
 Will envy whom the highest place exposes
 Foremost to stand against the Thunderer's aim
 Your bulwark, and condemns to greatest share
 Of endless pain? Where there is, then, no good 30
 For which to strive, no strife can grow up there
 From faction for none sure will claim in Hell
 Precedence, none whose portion is so small
 Of present pain that with ambitious mind
 Will covet more! With this advantage, then,
 To union and firm faith, and firm accord,
 More than can be in Heaven, we now return
 To claim our just inheritance of old,
 Surer to prosper than prosperity
 Could have assured us, and by what best way, 40
 Whether of open war or covert guile,
 We now debate Who can advise may speak”
 He ceased, and next him Moloch, sceptred king,
 Stood up—the strongest and the fiercest Spirit
 That fought in Heaven, now fiercer by despair
 His trust was with the Eternal to be deemed
 Equal in strength, and rather than be less
 Cared not to be at all, with that care lost
 Went all his fear of God, or Hell, or worse,
 He recked not, and these words thereafter spake -- 50
 “My sentence is for open war Of wiles,
 More unexpert, I boast not them let those
 Contrive who need, or when they need, not now
 For, while they sit contriving shall the rest—
 Millions that stand in arms, and longing wait
 The signal to ascend--sit lingering here,

Heaven's fugitives, and for their dwelling-place
Accept this dark opprobrious den of shame,
The prison of His tyranny who reigns
By our delay ? No ! let us rather choose, 60
Aimed with Hell flames and fury, all at once
O'er Heaven's high towers to force resistless way,
Turning our tortures into horrid arms
Against the Torturer, when, to meet the noise
Of his almighty engine, he shall hear
Infernal thunder, and, for lightning, see
Black fire and horror shot with equal rage
Among his Angels, and his throne itself
Mixed with Tartarean sulphur and strange fire,
His own invented torments But perhaps 70
The way seems difficult, and steep to scale
With upright wing against a higher foe !
Let such bethink them, if the sleepy drench
Of that forgetful lake benumb not still,
That in our proper motion we ascend
Up to our native seat, descent and fall
To us is advise Who but felt of late,
When the fierce foe hung on our broken rear
Insulting, and pursued us through the Deep,
With what compulsion and laborious flight 80
We sunk thus low ? The ascent is easy, then,
The event is feared ! Should we again provoke
Our stronger, some worse way his wrath may find
To our destruction, if there be in Hell
Fear to be worse destroyed ! What can be worse
Than to dwell here, driven out from bliss, condemned
In this abhorréd deep to utter woe,
Where pain of unextinguishable fire
Must exercise us without hope of end,
The vassals of his anger, when the scourge 90
Inexorably, and the torturing hour,
Calls us to penance ? More destroyed than thus,
We should be quite abolished, and expire
What fear we then ? what doubt we to incense

His utmost ire ? which, to the highth enraged,
 Will either quite consume us, and reduce
 To nothing this essential—happier far
 Than miserable to have eternal being !—
 Or, if our substance be indeed divine,
 And cannot cease to be, we are at worst 100
 On this side nothing, and by proof we feel
 Our power sufficient to disturb his Heaven,
 And with perpetual inroads to alarm,
 Though inaccessible, his fatal throne
 Which, if not victory, is yet revenge "

He ended frowning, and his look denounced
 Desperate revenge, and battle dangerous
 To less than gods On the other side up rose
 Belial, in act more graceful and humane 110
 A fairer person lost not Heaven, he seemed
 For dignity composed, and high exploit
 But all was false and hollow, though his tongue
 Dropt manna, and could make the worse appear
 The better reason, to perplex and dash
 Maturest counsels for his thoughts were low—
 To vice industrious, but to nobler deeds
 Timorous and slothful Yet he pleased the ear,
 And with persuasive accent thus began —

" I should be much for open war, O Peers,
 As not behind in hate, if what was urged 120
 Main reason to persuade immediate war
 Did not dissuade me most, and seem to cast
 Ominous conjecture on the whole success,
 When he who most excels in fact of arms,
 In what he counsels and in what excels
 Mistrustful, grounds his courage on despair
 And utter dissolution, as the scope
 Of all his aim, after some dire revenge
 First, what revenge ? The towers of heaven are filled
 With armed watch, that render all access 130
 Impre nable oft on the bordering Deep
 Enca p their le ions, or with obscure wing

Scout far and wide into the realm of Night,
 Scorning surprise Or, could we break our way
 By force, and at our heels all Hell should rise
 With blackest insurrection to confound
 Heaven's purest light, yet our great Enemy,
 All incorruptible, would on his throne
 Sit unpolluted, and the ethereal mould,
 Incapable of stain, would soon expel 140
 Her mischief, and purge off the baser fire,
 Victorious Thus repulsed, our final hope
 Is flat despair we must exasperate
 The Almighty Victor to spend all his rage,
 And that must end us, that must be our cure—
 To be no more Sad cure! for who would lose,
 Though full of pain, this intellectual being,
 Those thoughts that wander through eternity,
 To perish rather swallowed up and lost
 In the wide womb of uncreated Night, 150
 Devoid of sense and motion? And who knows,
 Let this be good, whether our angry Foe
 Can give it, or will ever? How he can
 Is doubtful, that he never will is sure
 Will He, so wise, let loose at once his ire,
 Belike through impotence or unaware,
 To give his enemies their wish, and end
 Them in his anger whom his anger saves
 To punish endless? 'Wherefore cease we, then?'
 Say they who counsel war, 'we are decreed, 160
 Reserved, and destined to eternal woe,
 Whatever doing, what can we suffer more,
 What can we suffer worse?' Is this, then, worst—
 Thus sitting, thus consulting, thus in arms?
 What when we fled amain, pursued and strook
 With Heaven's afflicting thunder, and besought
 The Deep to shelter us? This Hell then seemed
 A refuge from those wounds Or when we lay
 Chained on the burning lake? That sure was worse
 What if the breath that kindled those grim fires, 170

Awaked, should blow them into sevenfold rage,
 And plunge us in the flames, or from above
 Should intermitted vengeance aim again
 His red right hand to plague us? What if all
 Her stores were opened, and this firmament
 Of Hell should spout her cataracts of fire,
 Impendent horrors, threatening hideous fall
 One day upon our heads, while we perhaps,
 Designing or exhorting glorious war,
 Caught in a fiery tempest, shall be hurled, 180
 Each on his rock transfix'd, the sport and prey
 Of racking whirlwinds, or for ever sunk
 Under yon boiling ocean, wrapt in chains,
 There to converse with everlasting groans,
 Unrespite'd, unpitied, unreprieved,
 Ages of hopeless end? This would be worse
 War, therefore, open or conceal'd, alike
 My voice dissuades, for what can force or guile
 With Him, or who deceive His mind, whose eye
 Views all things at one view? He from Heaven's highth 190
 All these our motions vain sees and derides,
 Not more almighty to resist our might
 Than wise to frustrate all our plots and wiles
 Shall we, then, live, thus vile—the race of Heaven
 Thus trampled thus expelled, to suffer here
 Chains and these torments? Better these than worse,
 By my advice, since fate inevitable
 Subdues us, and omnipotent decree,
 The Victor's will To suffer, as to do,
 Our strength is equal, nor the law unjust 200
 That so ordains This was at first resolved,
 If we were wise, against so great a foe
 Contending, and so doubtful what might fall
 I laugh when those who at the spear are bold
 And venturous, if that fail them, shrink, and fear
 What yet they know must follow—to endure
 Exile, or ignominy, or bonds, or pain,
 The sentence of their conqueror This is now

Our doom, which if we can sustain and bear,
Our Supreme Foe in time may much remit 210
His anger, and perhaps, thus far removed,
Not mind us not offending, satisfied
With what is punished, whence these raging fires
Will slacken, if his breath stir not their flames
Our pure essence then will overcome
Their noxious vapour, or, injured, not feel,
Or, changed at length, and to the place conformed
In temper and in nature, will receive
Familiar the fierce heat, and, void of pain,
This horror will grow mild, this darkness light, 220
Besides what hope the never-ending flight
Of future days may bring, what chance, what change
Worth waiting—since our present lot appears
For happy though but ill, for ill not worst,
If we procure not to ourselves more woe”

Thus Belial, with words clothed in reason's garb,
Counselled ignoble ease and peaceful sloth,
Not peace, and after him thus Mammon spake —
“Either to disenthrone the King of Heaven
We war, if war be best, or to regain 230
Our own right lost Him to unthrone we then
May hope, when everlasting Fate shall yield
To fickle Chance, and Chaos judge the strife
The former, vain to hope, argues as vain
The latter, for what place can be for us
Within Heaven's bound, unless Heaven's Lord Supreme
We overpower? Suppose he should relent,
And publish grace to all, on promise made
Of new subjection, with what eyes could we 240
Stand in his presence humble, and receive
Strict laws imposed, to celebrate his throne
With warbled hymns, and to his Godhead sing
Forced Halleluiahs, while he lordly sits
Our envied sovran, and his altar breathes
Ambrosial odours and ambrosial flowers,
Our servile offerings? This must be our task

The assembly as when hollow rocks retain
 The sound of blustering winds, which all night long
 Had roused the sea, now with hoarse cadence lull
 Seafaring men o'erwatched, whose bark by chance,
 Or pinnace, anchors in a craggy bay
 After the tempest Such applause was heard 290
 As Mammon ended, and his sentence pleased,
 Advising peace for such another field
 They dreaded worse than Hell, so much the fear
 Of thunder and the sword of Michael
 Wrought still within them, and no less desire
 To found this nether empire which might rise,
 By policy, and long process of time,
 In emulation opposite to Heaven
 Which when Beelzebub perceived—than whom,
 Satan except, none higher sat—with grave 300
 Aspect he rose, and in his rising seemed
 A pillar of state Deep on his front engraven
 Deliberation sat, and public care,
 And princely counsel in his face yet shone,
 Majestic, though in ruin Sage he stood,
 With Atlantean shoulders, fit to bear
 The weight of mightiest monarchs, his look
 Drew audience and attention still as night
 Or summer's noontide air, while thus he spake —
 "Thrones and Imperial Powers, Offspring of Heaven, 310
 Ethereal Virtues ! or these titles now
 Must we renounce, and, changing style, be called
 Princes of Hell ? for so the popular vote
 Inclines—here to continue, and build up here
 A growing empire, doubtless ! while we dream,
 And know not that the King of Heaven hath doomed
 This place our dungeon—not our safe retreat
 Beyond his potent aim, to live exempt
 From Heaven's high jurisdiction, in new league
 Banded against his throne, but to remain 320
 In strictest bondage, though thus far removed,
 Under the inevitable curb, reserved

The utmost border of his kingdom, left
 To their defence who hold it here, perhaps,
 Some advantageous act may be achieved
 By sudden onset—either with Hell fire
 To waste his whole creation, or possess
 All as our own, and drive, as we are driven,
 The puny habitants, or, if not drive,
 Seduce them to our party, that their God
 May prove their foe, and with repenting hand
 Abolish his own works This would surpass 370
 Common revenge, and interrupt His joy
 In our confusion, and our joy upraise
 In His disturbance, when his darling sons,
 Hurled headlong to partake with us, shall curse
 Their frail original, and faded bliss—
 Faded so soon! Advise if this be worth
 Attempting, or to sit in darkness here
 Hatching vain empires” Thus Beelzebub
 Pleaded his devilish counsel—first devised
 By Satan, and in part proposed for whence, 380
 But from the author of all ill, could spring
 So deep a malice, to confound the race
 Of mankind in one root, and Earth with Hell
 To mingle and involve, done all to spite
 The great Creator? But their spite still serves
 His glory to augment The bold design
 Pleased highly those Infernal States, and joy
 Sparkled in all their eyes with full assent
 They vote whereat his speech he thus renews—
 “Well have ye judged, well ended long debate, 390
^hSynod of Gods, and, like to what ye are,
 Great things resolved, which from the lowest deep
 Will once more lift us up, in spite of fate,
 Nearer our ancient seat—perhaps in view
 Of those bright confines, whence, with neighbouring arms
 And opportune excursion, we may chance
 Re-enter Heaven, or else in some mild zone
 Dwell, not unvisited of Heaven’s fair light,

Secure, and at the brightening orient beam
 Purge off this gloom the soft delicious air, 400
 To heal the scar of these corrosive fires,
 Shall breathe her balm But, first, whom shall we send
 In search of this new World? whom shall we find
 Sufficient? who shall tempt with wandering feet
 The dark, unbottomed, infinite Abyss,
 And through the palpable obscure find out
 His uncouth way, or spread his airy flight,
 Upborne with indefatigable wings
 Over the vast abrupt, ere he arrive
 The happy Isle? What strength, what art, can then 410
 Suffice, or what evasion bear him safe
 Through the strict senteries and stations thick
 Of angels watching round? Here he had need
 All circumspection and we now no less
 Choice in our suffrage, for on whom we send
 The weight of all, and our last hope, relies"
 This said, he sat, and expectation held
 His look suspense, awaiting who appeared
 To second, or oppose, or undertake
 The perilous attempt But all sat mute, 420
 Pondering the danger with deep thoughts, and each
 In other's countenance read his own dismay,
 Astonished None among the choice and prime
 Of those Heaven-warring champions could be found
 So hardy as to proffer or accept,
 Alone, the dreadful voyage, till, at last,
 Satan, whom now transcendent glory raised
 Above his fellows, with monarchical pride
 Conscious of highest worth, unmoved thus spake —
 "O Progeny of Heaven! Empyreal Thrones! 430
 With reason hath deep silence and demur
 Seized us, though undismayed Long is the way
 And hard, that out of Hell leads up to Light
 Our prison strong, this huge convex of fire,
 Outrageous to devour, immures us round
 Ninefold, and gates of burning adamant,

Barred over us, prohibit all egress
These passed, if any pass, the void profound
Of unessential Night receives him next,
Wide-gaping, and with utter loss of being 440
Threatens him, plunged in that abotive gulf
If thence he scape, into whatever world,
Or unknown region, what remains him less
Than unknown dangers, and as hard escape?
But I should ill become this throne, O Peers,
And this imperial sovranity, adorned
With splendour, aimed with power, if aught proposed
And judged of public moment, in the shape
Of difficulty or danger, could deter
Me from attempting Wherefore do I assume 450
These royalties, and not refuse to reign,
Refusing to accept as great a share
Of hazard as of honour, due alike
To him who reigns, and so much to him due
Of hazard more as he above the rest
High honoured sits? Go, therefore, mighty Powers,
Terror of Heaven, though fallen, intend at home,
While here shall be our home, what best may ease
The present misery, and render Hell
More tolerable, if there be cure or charm 460
To respite, or deceive, or slack the pain
Of this ill mansion intermit no watch
Against a wakeful foe, while I abroad
Through all the coasts of dark destruction seek
Deliverance for us all This enterprise
None shall partake with me " Thus saying, rose
The Monarch, and prevented all reply,
Prudent lest, from his resolution raised,
Others among the chief might offer now,
Certain to be refused, what erst they feared, 470
And, so refused, might, in opinion stand
His rivals, winning cheap the high repute
Which he through hazard huge must earn But they
Dreaded not more the adventure than his voice

Forbidding, and at once with him they rose
 Then rising all at once was as the sound
 Of thunder heard remote Towards him they bend
 With awful reverence prone and as a God
 Extol him equal to the Highest in Heaven
 Nor failed they to express how much they praised 480
 That for the general safety he despised
 His own for neither do the spirits damned
 Lose all their virtue, lest bad men should boast
 Their specious deeds on earth, which glory excites,
 Or close ambition varnished o'er with zeal
 Thus they their doubtful consultations dark
 Ended, rejoicing in their matchless Chief
 As, when from mountain-tops the dusky clouds
 Ascending, while the North wind sleeps, o'erspread
 Heaven's cheerful face, the lowering element 490
 Scowls o'er the darkened landskip snow or shower,
 If chance the radiant sun, with farewell sweet,
 Extend his evening beam, the fields revive,
 The birds their notes renew, and bleating herds
 Attest their joy, that hill and valley rings
 O shame to men ! devil with devil damned
 Firm concord holds, men only disagree
 Of creatures rational, though under hope
 Of heavenly grace, and, God proclaiming peace,
 Yet live in hatred, enmity, and strife 500
 Among themselves, and levy cruel wars
 Wasting the earth, each other to destroy
 As if (which might induce us to accord)
 Man had not hellish foes enow besides,
 That day and night for his destruction wait !
 The Stygian council thus dissolved, and forth
 In order came the grand Infernal Peers
 Midst came their mighty Paramount, and seemed
 Alone the antagonist of Heaven, nor less
 Than Hell's dread Emperor, with pomp supreme, . 510
 And god-like imitated state him round
 A globe of fiery Seraphim enclosed

With bright emblazonry, and horient arms
 Then of their session ended they bid cry
 With trumpet's regal sound the great result
 Toward the four winds four speedy Cherubim
 Put to their mouths the sounding alchymy,
 By harald's voice explained, the hollow Abyss
 Heard far and wide, and all the host of Hell
 With deafening shout returned them loud acclaim 520
 Thence more at ease their minds, and somewhat raised
 By false presumptuous hope, the ranged Powers
 Disband and, wandering, each his several way
 Pursues, as inclination or sad choice
 Leads him perplexed, where he may likeliest find
 Truce to his restless thoughts, and entertain
 The irksome hours, till his great Chief return
 Part on the plain, or in the air sublime,
 Upon the wing or in swift race contend,
 As at the Olympian games or Pythian fields ; 530
 Part curb then fiery steeds, or shun the goal
 With rapid wheels, or fronted brigads form
 As when, to wain proud cities, war appears
 Waged in the troubled sky, and armies rush
 To battle in the clouds, before each van
 Pick forth the aery knights, and couch their spears,
 Till thickest legions close, with feats of arms
 From either end of heaven the welkin burns
 Others, with vast Typhœan rage, more fell,
 Rend up both rocks and hills, and ride the air 540
 In whirlwind, Hell scarce holds the wild uproar —
 As when Alcides, from Cæchalia crowned
 With conquest, felt the envenomed robe, and tore
 Through pain up by the roots Thessalian pines,
 And Lichas from the top of Cæta threw
 Into the Euboic sea Others, more mild,
 Retreated in a silent valley, sing
 With notes angelical to many a harp
 Their own heroic deeds, and hapless fall
 By doom of battle, and complain that Fate 550

Free Virtue should enthrall to Force or Chance
 Their song was partial, but the harmony
 (What could it less when Spirits immortal sing ?)
 Suspended Hell, and took with ravishment
 The thronging audience In discourse more sweet
 (For Eloquence the Soul, Song charms the Sense)
 Others apart sat on a hill retired,
 In thoughts more elevate, and reasoned high
 Of Providence, Foreknowledge, Will, and Fate—
 Fixed fate, free will, foreknowledge absolute— 560
 And found no end, in wandering mazes lost
 Of good and evil much they argued then,
 Of happiness and final misery,
 Passion and apathy, and glory and shame
 Vain wisdom all and false philosophy !—
 Yet, with a pleasing sorcery, could charm
 Pain for a while or anguish, and excite
 Fallacious hope, or arm the obdured breast
 With stubborn patience as with triple steel
 Another part, in squadrons and gross bands, 570
 On bold adventure to discover wide
 That dismal world, if any clime perhaps
 Might yield them easier habitation, bend
 Four ways their flying march, along the banks
 Of four infernal rivers, that disgorge
 Into the burning lake then baleful streams—
 Abhorred Styx, the flood of deadly hate,
 Sad Acheron of sorrow, black and deep,
 Cocytus, named of lamentation loud
 Heard on the rueful stream, fierce Phlegethon, 580
 Whose waves of torrent fire inflame with rage
 Far off from these, a slow and silent stream,
 Lethe, the river of oblivion, rolls
 Her watery labyrinth, whereof who drinks
 Forthwith his former state and being forgets --
 Forgets both joy and grief, pleasure and pain
 Beyond this flood a frozen continent
 Lies dark and wild, beat with perpetual storms

Of whirlwind and dire hail, which on firm land
Thaws not, but gathers heap, and ruin seems 590
Of ancient pile, all else deep snow and ice,
A gulf profound as that Serbonian bog
Betwixt Damietta and Mount Casius old,
Where armies whole have sunk the parching air
Burns fiere, and cold performs the effect of fire
Thither, by harpy footed Furies haled,
At certain revolutions all the damned
Are brought, and feel by turns the bitter change
Of fierce extremes, extremes by change more fierce,
From beds of raging fire to starve in ice 600
Their soft ethereal warmth, and there to pine
Immovable, infixed, and frozen round
Periods of time,—thence hurried back to fire
They ferry over this Lethean sound
Both to and fro, their sorrow to augment,
And wish and struggle, as they pass, to reach
The tempting stream, with one small drop to lose
In sweet forgetfulness all pain and woe,
All in one moment, and so near the brink,
But Fate withstands, and, to oppose the attempt, 610
Medusa with Gorgonian terror guards
The ford, and of itself the water flies
All taste of living wight, as once it fled
The lip of Tantalus Thus roving on
In confused march forlorn, the adventurous bands,
With shuddering horror pale, and eyes aghast,
Viewed first their lamentable lot, and found
No rest Through many a dark and dreary vale
They passed, and many a region dolorous,
O'er many a frozen, many a fiery Alp, 620
Rocks, caves, lakes, fens, bogs, dens, and shades of death—
A universe of death, which God by curse
Created evil, for evil only good,
Where all life dies, death lives, and Nature breeds,
Perverse, all monstrous, all prodigious things,
Abominable, inutterable, and worse

Than fables yet have feigned or fear conceived,
 Gorgons, and Hydras, and Chimæras dire
 Meanwhile the Adversary of God and Man,
 Satan, with thoughts inflamed of highest design, 630
 Puts on swift wings, and toward the gates of Hell
 Explores his solitary flight sometimes
 He scours the right hand coast, sometimes the left,
 Now shaves with level wing the deep, then soars
 Up to the fiery concave towering high
 As when far off at sea a fleet descried *seem*
 Hangs in the clouds, by equinoctial winds
 Close sailing from Bengala, or the isles
 Of Ternate and Tidore, whence merchants bring
 Their spicy drugs, they on the trading flood, 640
 Through the wide Ethiopian to the Cape,
 Ply stemming nightly toward the pole so seemed
 Far off the flying Fiend At last appear
 Hell-bounds, high reaching to the horrid roof,
 And thrice thieefold the gates, three folds were brass,
 Three iron, three of adamantine rock,
 Impenetrable, impaled with circling fire,
 Yet unconsumed Before the gates there sat
 On either side a formidable Shape
 The one seemed woman to the waist, and fair, 650
 But ended foul in many a scaly fold,
 Voluminous and vast—a serpent armed
 With mortal sting About her middle round
 A cry of Hell-hounds never ceasing barked
 With wide Cerberean mouths full loud, and rung
 A hideous peal; yet, when they list, would creep,
 If aught disturbed their noise, into her womb,
 And kennel there, yet there still barked and howled
 Within unseen Far less abhorred than these
 Vexed Scylla, bathing in the sea that parts 660
 Calabria from the hoarse Trinacrian shore,
 Nor uglier follow the night-hag, when, called
 In secret, ridin through the air she comes—
 Lured with the smell of infant blood, to dance

With Lapland witches, while the labouring moon
 Eclipses at their charms The other Shape,
 If shape it might be called that shape had none
 Distinguishable in member, joint, or limb,
 Or substance might be called that shadow seemed,
 For each seemed either—black it stood as Night, 670
 Fierce as ten Furies, terrible as Hell,
 And shook a dreadful dart what seemed his head
 The likeness of a kingly crown had on
 Satan was now at hand and from his seat
 The monster moving onward came as fast
 With horrid strides, Hell trembled as he strode
 The undaunted Fiend what this might be admired –
 Admired, not feared (God and his Son except,
 Created thing naught valued he nor shunned),
 And with disdainful look thus first began – 680

“ Whence and what art thou, execrable Shape,
 That dar’st, though grim and terrible, advance
 Thy miscreated front athwart my way
 To yonder gates? Through them I mean to pass,
 That be assured, without leave asked of thee
 Retire, or taste thy folly, and learn by proof,
 Hell born, not to contend with Spirits of Heaven ”

To whom the Goblin, full of wrath, replied –

‘ Art thou that Traitor-Angel, art thou he,
 Who first broke peace in Heaven and faith, till then 690
 Unbroken, and in proud rebellious arms,
 Drew after him the third part of Heaven’s sons,
 Conjured against the Highest—for which both thou
 And they, outcast from God, are here condemned
 To waste eternal days in woe and pain?
 And reckon’st thou thyself with Spirits of Heaven,
 Hell-doomed, and breath’st defiance here and scorn,
 Where I reign king, and, to enrage thee more,
 Thy king and lord? Back to thy punishment,
 False fugitive, and to thy speed add wings, 700
 Lest with a whip of scorpions I pursue
 Thy lingering, or with one stroke of this dart

Strange horror seize thee, and pangs unfelt before "

So spake the grisly Terror, and in shape,
 So speaking and so threatening grew tenfold
 More dreadful and deform On the other side,
 Incensed with indignation, Satan stood
 Unterrified, and like a comet burned,
 That fires the length of Ophiuchus huge
 In the arctic sky, and from his horrid hair
 Shakes pestilence and war Each at the head
 Levelled his deadly aim, then fatal hands
 No second stroke intend, and such a frown
 Each cast at the other as when two black clouds,
 With heaven's artillery fraught, come rattling on
 Over the Caspian,—then stand front to front
 Hovering a space, till winds the signal blow
 To join their dark encounter in mid air
 So frowned the mighty combatants that Hell
 Grew darker at their frown, so matched they stood, 710
 For never but once more was either like
 To meet so great a foe And now great deeds
 Had been achieved, whereof all Hell had rung,
 Had not the snaky Sorceiress, that sat
 Fast by Hell-gate and kept the fatal key,
 Risen, and with hideous outcry rushed between
 "O father, what intends thy hand," she cried,
 "Against thy only son? What fury, O son,
 Possesses thee to bend that mortal dart
 Against thy father's head? and know'st for whom? 730
 For Him who sits above, and laughs the while
 At thee, ordained his drudge to execute
 Whate'er his wrath, which He calls justice, bids—
 His wrath which one day will destroy ye both!"

She spake, and at her words the hellish Pest
 Forbore. then these to her Satan returned —
 "So strange thy outcry, and thy words so strange
 Thou interposest, that my sudden hand,
 Prevented, spares to tell thee yet by deeds,
 What it intends, till first I know of thee

710

740

What thing thou art, thus double-formed, and why,
 In this infernal vale first met, thou call'st
 Me father, and that phantasm call'st my son
 I know thee not, nor ever saw till now
 Sight more detestable than him and thee "

To whom thus the Portress of Hell gate replied —

" Hast thou forgot me, then , and do I seem
 Now in thine eye so foul ? once deemed so fair
 In Heaven, when at the assembly, and in sight
 Of all the Seraphim with thee combined 750
 In bold conspiracy against Heaven's King,
 All on a sudden miserable pain

Surprised thee, dim thine eyes, and dizzy swum
 In darkness, while thy head flames thick and fast
 Threw forth, till on the left side opening wide,
 Likest to thee in shape and countenance bright,
 Then shining heavenly fair, a goddess armed
 Out of thy head I sprung Amazement seized
 All the host of Heaven , back they recoiled afraid
 At first, and called me *Sin*, and for a sign 760
 Portentous held me , but, familiar grown,
 I pleased, and with attractive graces won
 The most averse—thee chiefly, who, full oft
 Thyself in me thy perfect image viewing,

Becam'st enamoured, and such joy thou took'st
 With me in secret that my womb conceived ,
 A growing burden Meanwhile war arose,
 And fields were fought in Heaven wherein remained
 (For what could else ?) to our Almighty Foe
 Clear victory, to our part loss and rout 770
 Through all the Empyrean Down they fell,
 Driven headlong from the pitch of Heaven, down
 Into this Deep, and in the general fall
 I also at which time this powerful key
 Into my hands was given, with charge to keep
 These gates for ever shut, which none can pass
 Without my opening Pensive here I sat
 Alone , but long I sat not, till my womb,

Pregnant by thee, and now excessive grown,
 Prodigious motion felt and rueful throes 780
 At last this odious offspring whom thou seest,
 Thine own begotten, breaking violent way,
 Tore through my entrails, that, with fear and pain
 Distorted, all my nether shape thus grew
 Transformed but he my inbred enemy
 Forth issued, brandishing his fatal dart,
 Made to destroy ' I fled, and cri'd out DEATH '
 Hell trembled at the hideous name, and sighed
 From all her caves, and back resounded DEATH '
 I fled, but he pursued (though more, it seems, 790
 Inflamed with lust than rage) and, swifter far,
 Me overtook, his mother, all dismayed,
 And, in embraces forcible and foul
 Engendering with me, of that rape begot
 These yelling monsters, that with ceaseless cry
 Surround me, as thou saw'st—hourly conceived
 And hourly born, with sorrow infinite
 To me for, when they list, into the womb
 That bred them they return, and howl, and gnaw
 My bowels, then repast, then, bursting forth 800
 Afresh, with conscious terrors vex me round,
 That rest or intermission none I find
 Before mine eyes in opposition sits
 Grim Death, my son and foe, who sets them on,
 And me, his parent, would full soon devour
 For want of other prey, but that he knows
 His end with mine involved, and knows that I
 Should prove a bitter morsel, and his bane,
 Whenever that shall be so Fate pronounced
 But thou, O father, I forewarn thee, shun 810
 His deadly arrow, neither vainly hope
 To be invulnerable in those bright aims,
 Though tempered heavenly, for that mortal dint
 Save He who reigns above, none can resist '
 She finished, and the subtle Fiend his lore
 Soon learned, now milder, and thus answered smooth

"Deai daughter— since thou claim'st me for thy sire,
 And my fair son here show'st me, the dear pledge
 Of dalliance had with thee in Heaven, and joys
 Then sweet, now sad to mention, through due change 820
 Befallen us unforeseen, unthought-of—know,
 I come no enemy, but to set free
 From out this dark and dismal house of pain
 Both him and thee, and all the Heavenly host
 Of Spirits that, in our just pretences armed,
 Fell with us from on high From them I go
 This uncouth errand sole, and one for all
 Myself expose, with lonely steps to tread
 The unfounded Deep, and through the void immense
 To search, with wandering quest, a place foretold 830
 Should be—and, by concurring signs, ere now
 Created vast and round—a place of bliss
 In the purlieus of Heaven, and therein placed
 A race of upstart creatures, to supply
 Perhaps our vacant room, though more removed,
 Lest Heaven surcharged with potent multitude,
 Might hap to move new broils Be this or aught
 Than this more secret, now designed, I haste
 To know, and, this once known, shall soon return,
 And bring ye to the place where thou and Death 840
 Shall dwell at ease, and up and down unseen
 Wing silently the buxom air, embalmed
 With odours There ye shall be fed and filled
 Immeasurably, all things shall be your prey"

He ceased, for both seemed highly pleased, and Death
 Grinned horrible a ghastly smile, to hear
 His famine should be filled, and blessed his maw
 Destined to that good hour No less rejoiced
 His mother bad, and thus bespake her sire —

"The key of this infernal Pit, by due, 850
 And by command of Heaven's all-powerful King,
 I keep, by Him forbidden to unlock
 These adamantine gates, against all force
 Death ready stands to interpose his dart,

Fearless to be o'ermatched by living might
 But what owe I to His commands above,
 Who hates me, and hath hither thrust me down
 Into this gloom of Tartarus profound,
 To sit in hateful office here confined,
 Inhabitant of Heaven, and heavenly-born-- 860
 Here in perpetual agony and pain,
 With teriors and with clamours compassed round
 Of mine own brood, that on my bowels feed ?
 Thou art my father, thou my author, thou
 My being gav'st me, whom should I obey
 But thee? whom follow? Thou wilt bring me soon
 To that new world of light and bliss, among
 The gods who live at ease, where I shall reign
 At thy right hand voluptuous, as beseems
 Thy daughter and thy dailing, without end " 870
 Thus saying, from her side the fatal key
 Sad instrument of all our woe, she took,
 And, towards the gate rolling her bestial train,
 Forthwith the huge portcullis high up drew,
 Which, but herself, not all the Stygian Powers
 Could once have moved, then in the key-hole turns
 The intricate wards, and every bolt and bar,
 Of massy iron or solid rock with ease
 Unfastens On a sudden open fly,
 With impetuous recoil and jarring sound, 880
 The infernal doors, and on their hinges grate
 Haish thunder, that the lowest bottom shook
 Of Erebus She opened, but to shut
 Excelled her power, the gates wide open stood,
 That with extended wings a bannered host,
 Under spread ensigns marching, might pass through
 With horse and chariots ranked in loose array,
 So wide they stood, and like a furnace-mouth
 Cast forth redounding smoke and ruddy flame
 Before their eyes in sudden view appear 890
 The secrets of the hoary Deep—a dark
 Illimitable ocean, without bound,

Without dimension, where length, breadth, and highth,
And time, and place, are lost, where eldest Night
And Chaos, ancestors of Nature, hold
Eternal anarchy, amidst the noise
Of endless wars, and by confusion stand
For Hot, Cold, Moist, and Dry, four champion fierce,
Strive here for mastery, and to battle bring
Their embryo atoms they around the flag 900
Of each his faction, in their several clans,
Light-armed or heavy, sharp, smooth, swift, or slow,
Swarm populous, unnumbered as the sands
Of Barca or Cyrene's torrid soil,
Levied to side with warring winds, and poise
Their lighter wings To whom these most adhere
He rules a moment Chaos umpire sits,
And by decision more embroils the fray
By which he reigns next him, high arbiter,
Chance governs all Into this wild Abyss, 910
The womb of Nature, and perhaps her grave,
Of neither Sea, nor Shore, nor Air, nor Fire,
But all these in their pregnant causes mixed
Confusedly, and which thus must ever fight,
Unless the Almighty Maker them ordain
His dark materials to create more worlds -
Into this wild Abyss the wary Fiend
Stood on the brink of Hell, and looked awhile,
Pondering his voyage, for no narrow furth
He had to cross Nor was his ear less pealed 920
With noises loud and ruinous (to compare
Great things with small) than when Bellona storms
With all her battering engines, bent to rase
Some capital city, or less than if this frame
Of heaven were falling, and these elements
In mutiny had from her axle torn
The steadfast Earth At last his sail broad vans
He spreads for flight, and, in the surging smoke
Uplifted, spins the ground, thence many a league,
As in a cloudy chair, ascending rides 930

Audacious, but, that seat soon failing, meets
 A vast vacuity All unawares,
 Fluttering his pennons vain, plumb down he drops
 Ten thousand fathom deep, and to this hour
 Down had been falling, had not, by ill chance,
 The strong rebuff of some tumultuous cloud,
 Instinct with fire and nitre, hurried him
 As many miles aloft That fury stayed—
 Quenched in a boggy Syrtis, neither sea,
 Nor good dry land—nigh foundered, on he fares, 940
 Treading the crude consistence, half on foot,
 Half flying, behoves him now both oar and sail
 As when a gryphon through the wilderness
 With winged course, o'er hill or moory dale,
 Pursues the Arimaspiæ, who by stealth
 Had from his wakeful custody purloined
 The guarded gold, so eagerly the Fiend
 O'er bog or steep, through strait, rough, dense, or rare,
 With head, hands, wings, or feet, pursues his way,
 And swims, or sinks, or wades, or creeps, or flies 950
 At length a universal hubbub wild
 Of stunning sounds and voices all confused,
 Borne through the hollow dark, assaults his ear
 With loudest vehemence Thither he plies
 Undaunted, to meet there whatever Power
 Or Spirit of the nethermost Abyss
 Might in that noise reside, of whom to ask
 Which way the nearest coast of darkness lies
 Bordering on light, when straight behold the throne
 Of *Chaos*, and his dark pavilion spread 960
 Wide on the wasteful Deep! With him enthroned
 Sat sable-vested *Night*, eldest of things,
 The consort of his reign, and by them stood
 Orcus and Ades, and the dreaded name
 Of Demogorgon, Rumor next, and Chance,
 And Tumult, and Confusion all embroiled,
 And Discord with a thousand various mouths
 To whom Satan, turning boldly, thus:—‘Ye powers

And Spirits of this nethermost Abyss,
 Chaos and ancient Night, I come no spy, 970
 With purpose to explore or to disturb
 The secrets of your realm, but, by constraint
 Wandering this darksome desert, as my way
 Lies through your spacious empire up to light,
 Alone, and without guide, half lost, I seek,
 What readiest path leads where your gloomy bound-
 Confine with Heaven, or, if some other place,
 From your dominion won, the Ethereal King
 Possesses lately, thither to arrive
 I travel this profound Direct my course 980
 Directed, no mean recompense it brings
 To your behoof, if I that region lost,
 All usurpation thence expelled, reduce
 To her original darkness and your sway
 (Which is my present journey), and once more
 Erect the standard there of ancient Night
 Yours be the advantage all, mine the revenge,"
 Thus Satan, and him thus the Anarch old,
 With faltering speech and visage incomposed,
 Answered — 'I know thee, stranger, who thou art— 990
 That mighty leading Angel, who of late
 Made head against Heaven's King, though overthrown
 I saw and heard, for such a numerous host
 Fled not in silence through the fought Deep,
 With ruin upon ruin, rout on rout,
 Confusion worse confounded, and Heaven-gates
 Poured out by millions her victorious bands,
 Pursuing I upon my frontiers here
 Keep residence, if all I can will serve 1000
 That little which is left so to defend,
 Encroached on still through our intestine broils
 Weakening the sceptre of old Night first, Hell,
 Your dungeon, stretching far and wide beneath,
 Now lately Heaven and Earth, another world
 Hung o'er my realm, linked in a golden chain
 To that side Heaven from whence your legions fell '

If that way be your walk, you have not far ,
 So much the nearer danger Go, and speed ,
 Havoc, and spoil, and ruin, are my gain "

He ceased , and Satan staid not to reply, 1010
 But, glad that now his sea should find a shore,
 With fresh alacrity and force renewed
 Springs upward, like a pyramid of fire,
 Into the wild expanse, and through the shock
 Of fighting elements, on all sides round
 Environed, wins his way , harder beset
 And more endangered, than when Argo passed
 Through Bosphorus betwixt the justling rocks,
 Or when Ulysses on the larboard shuned
 Charybdis, and by the other Whirlpool steered 1020
 So he with difficulty and labour hard
 Moved on With difficulty and labour he ,
 But, he once passed, soon after, when Man fell,
 Strange alteration ! Sin and Death amain,
 Following his track, (such was the will of Heaven)
 Paved after him a broad and beaten way
 Over the dark Abyss, whose boiling gulf
 Tamely endured a bridge of wondrous length,
 From Hell continued, reaching the utmost Orb
 Of this frail World , by which the Spirits perverse 1030
 With easy intercourse pass to and fro
 To tempt or punish mortals, except whom
 God and good Angels guard by special grace
 But now at last the sacred influence
 Of light appears, and from the walls of Heaven
 Shoots far into the bosom of dim Night
 A glimmering dawn Here Nature first begins
 Her farthest verge, and Chaos to retire,
 As from her outmost works, a broken foe,
 With tumult less and with less hostile din , 1040
 That Satan with less toil, and now with ease,
 Wafts on the calmer wave by dubious light,
 And, like a weather-beaten vessel, holds
 Gladly the port, though shrouds and tackle torn ,

Or in the emptier waste, resembling air,
Weighs his spread wings, at leisure to behold
Far off the empyreal Heaven, extended wide
In circuit, undetermined square or round,
With opal towers and battlements adorned
Of living sapphire, once his native seat,
And, fast by, hanging in a golden chain,
This pendent World, in bigness as a star
Of smallest magnitude close by the moon
Thither, full fraught with mischievous revenge,
Accurst, and in a cursed hour, he hies

1050

NOTES.

NOTES.

I LINES 1—505 THE INFERNAL COUNCIL.

Lines 1—42 Satan's opening speech

1 **State**—magnificence

2 **Ormus**—a small island in the Persian Gulph, the modern Hormuz. The city was once the capital of a powerful kingdom, and the island was long held by the Portuguese as a mart through which the wealth of India passed with Europe. **Ind**—India, which in the Middle Ages used to do a great trade in jewels, costly cloths and spices with Europe through the Venetian merchants. It was supposed to be fabulously wealthy.

3 **Or where**—or (the wealth of the place) where **Gorgeous East**—referring to the wealth and splendour of Asiatic kings. **With richest hand**—most lavishly.

4 **Showers on her kings, etc**—*ie*, showers pearls and gold on her barbaric kings. *Barbaric* qualifies *kings* rather than *pearl and gold* the Asiatic kings are so called because the Greeks and Romans spoke of all nations except themselves as "barbarians". The sentence may allude to (1) the profusion of gold and gems in the East, mostly the property of its kings, or to (2) an Eastern custom of scattering gold dust and seed pearls over Eastern kings at their coronation.

5 **Satan exalted sat**—*ie*, Satan exalted sat high on a throne of state. *Exalted* after *high* is redundant, unless *high* refers simply to the literal height of Satan's position, and *exalted* more to his supreme rank symbolised by his lofty seat. **Merit**—worth *ie*, he deserved his high position, being so much superior to the other angels in strength, courage and intellectual power.

6 **ad eminence**—an oxymoron. Satan's position was eminent, but it was eminent, not in real worth or goodness, but in badness. He was the "worst," therefore the "best," of all the devils.

7 **Beyond hope**—lifted higher than, after his fall, he could ever have hoped to be lifted *viz*, "to rule in Hell." **Aspires**—*is ambitious* (to be).

8 **Beyond thus high**—beyond this height to which he had been uplifted *High* is here an adj used as an abstract noun (Satan, who had been raised from despair to an exalted position he had scarcely hoped for, was now not contented with this position, but was ambitious to obtain a still more exalted one, and for this purpose he wanted to renew the war with Heaven) **Insatiate**—very eager filled with desire

9 **Vain war**—*ie*, war which must be vain, because it must end in his defeat (He did not want to pursue a “vain war,” but a successful one, but he wanted to pursue war with heaven, which, though he did not believe it, was bound to be vain) **Success**—result, issue (of his rebellion) In modern English the word is confined to a result that is favourable and an attainment of one's efforts here it means just the opposite, a result which was failure He had not learnt wisdom or humility, from the disastrous result of the last war

10 He thus expressed (in the following speech)—the proud and ambitious projects and ideas he imagined

11 **Powers and Dominions, etc**—Titles of angels of different ranks see Note to Book I, 129 In Book V, 601, in the Almighty's address to the angels of heaven, the ranks are more carefully distinguished “Thrones, Dominations, Princedoms, Virtues, Powers”

12 **For**—refers to the title ‘Deities of Heaven’ *ie*, ‘(Though you are fallen angels in Hell, I still call you) Deities of Heaven, *for* I give not Heaven for lost, since no deep, etc’ **Her gulf**—its (the deep's) gulf, or vast hole

13 **Immortal vigour**—the force and strength of immortal beings, the angels

14 **I give not Heaven for lost**—I give not Heaven (*up*) for lost, *ie*, I do not despair of regaining Heaven **Descent**—fall (from Heaven)

15 **Celestial Virtues**—(abstract for concrete) heavenly powerful beings (*Virtue* here in the sense of valour and strength, or rather he who is valourous) **From no fall**—*ie*, than they would have appeared if they had not fallen, and then risen from their fallen state

17 **And trust themselves, etc**—and have such trust or confidence in themselves that they will have no fear of suffering a second overthrow

18—24 Satan gives four reasons for his being the leader of the infernal hosts (1) the fixed laws of Heaven, which made him one of the greatest, if not the greatest, of the archangels, (2) the free choice or election of his followers (3) his achievements in council and fight, (4) this disaster and terrible punishment, which left him in the unenvied position of chief sufferer because chief sinner

The *Construction* Although just right and the fixed laws of Heaven did first create me your leader, and next free choice and my achievements in council or in fight (did create me leader), yet this loss hath much more established me on a safe unenvied throne

18 **Me**—placed in this prominent position out of its usual place in a sentence, partly for the sake of emphasis, and partly, according to a Latin construction, to show that it belongs, not only to the subordinate but also to the principal sentence, being the object not only of *did create* but also of the principal verb *hath established* (23) **The fixed laws of Heaven**—laws which regulated the ranks of the angels in Heaven Satan was certainly the highest in rank of all the angels that fell from Heaven, and so his leadership of them was “by just right”, and he had been in Heaven one of the greatest, if not the greatest, of the archangels, as the archangel Raphael tells Adam (see Book V, 660) —

“he, of the first,
If not the first archangel, great in power,
In favour, and pre-eminence”

Satan's ostensible reason for rebellion in Heaven was the exaltation of the Son of God, Messiah, above even the highest angels to take the place he considered his right

19 **Free choice**—*ie*, Satan was voluntarily elected leader by the other rebel angels

20 **With what**—*ie*, along with his meritorious achievements in council and fight

21 **Hath been achieved**—*ie*, by me **Of erit**—goes with *what* “what of merit”=whatever achievements of merit.

21—22 **This loss, thus far at least recovered**—a good example of the participial idiom it means, the partial retrieval of or recovery from this loss It was the recovery from the loss, not the loss, which *established* Satan “in a safe, unenvied throne”

23 **Established**—supply *me* as object, from line 18 **A safe, unenvied throne**—He explains this in lines 26—30 His position as leader would not be envied by any of his followers, and so would be safe, because it exposed him to the worst punishment and loss

24 **Yielded with full consent**—(throne) granted to me by all willingly

26—30 **Who, etc**—a rhetorical question, expecting a negative answer, and so the same as a negative sentence “no one will envy”

26 **Here**—in hell

27 **Whom**—him whom

28 **Foremost to stand**—to have the foremost and most prominent place, and so to bear the brunt of the struggle

28—9 **Against your bulwark**—(to stand as) your bulwark against the Thunderer's aim **Bulwark**—defence, protection **Thunderer**—God, who controls the thunder a common title in Homer for Zeus (Jupiter)

30 **Then**—therefore (a logical particle, not a temporal adverb)

31 **Faction**—party strife **Sure**—surely (adv)

32 **Precedence**—priority in rank

32—35 **None, whose portion, etc.**—the sentence is elliptical, and may be construed in two ways as we understand *that* as a conjunction, or the relative (1) Taking *that* as a conjunction, expressing result, the sentence runs —‘None (will claim precedence in Hell) whose portion of present pain is so small that (he) will covet more (pain)’ The difficulty here is the omission of the subject (he) of the consecutive sentence (*will covet*, etc) (2) Taking *that* as the relative, with antecedent *none*, the sentence runs —(‘There is) none (in Hell) whose portion of present pain is so small that (who) will covet more pain’ (because they all suffer much pain)

35-36 **With this advantage, then, to union**—with this aid, therefore, to union (*viz*, the absence of faction owing to the fact that none can envy the leader's dangerous position)

37 **More than can be in Heaven**—for in heaven inferiors might be led to envy the power and place of their superiors (See ll 24-5)

38 **Our just inheritance of old**—our inheritance which from ancient times justly belongs to us

39 40 **Surer to prosper, etc**—being made more sure of prosperity by our misfortune than we could have been by our prosperity *ie*, our defeat has made us more certain of success than our success could have made us (Note the play on the words *prosper*, *prosperity*, *surer*, *assured*)

40 **By what best way**—*ie*, we now debate what is the best way (to claim our just inheritance, l 38) (The phrase is a combination of "by what way," and "what is the best way")

• 41 **Covert**—secret, underhand

42 **Who**—he who

Lines 43-105 **Moloch's speech**, advising open war on the ground that the attack may succeed, and if it fails their fate cannot be worse than it is

43 **Moloch, sceptred king**—see Notes to Book, I 392-405

45 **Fiercer by despair**—made fiercer by his despair

46 7 **His trust, etc**—he hoped to be judged equal in strength with God (The Eternal, a common name for God)

47-8 **And rather than be less, etc**—*ie*, he preferred annihilation or non-existence to inferiority

48 9 **With that care lost, etc**—simultaneously with the loss of that care (to be at all) he lost all his fear (of God', *ie*, as he no longer feared annihilation, he became utterly reckless and feared nothing

50 **He recked not**—"To reck of"=to care for (*Cnf reckless*=fearless, rash, careless of consequences) **Thereafter**—after Satan's speech

51 **Sentence**—vote (Latin *sententia*=vote or opinion)

51-2 **Of wiles, etc**—being more unexpert (less expert or clever) than others, I do not boast of wiles (cunning tricks—the “covert guile” mentioned by Satan (41) as the alternative to “open war”)

52-3 **Them let those contrive, etc**—let those who need wiles contrive them, or let (people) contrive them when they need them, not now (*i.e.*, the use of “covert guile” should be restricted (1) to people who need it, and have no other resource, and (2) to occasions when it is needed)

54 **For**—referring to *not now* (53) wiles should not be resorted to now, at this time, *for* (it will lead to delay) **They**—those who are “expert” in “wiles” **The rest** the majority of Satan’s army

55 **Stand in arms**—stand fully armed ready for battle **Wait**—here a transitive verb with *signal* as direct object (See Book I, 604)

56 **Ascend**—to Heaven, to attack it

57 **Heaven’s fugitives**—(as) fugitives from Heaven driven out of Heaven

58 **Opprobrious**—disgraceful, shameful

59 60 **His tyranny who reigns by our delay**—the tyranny of Him (God) who is given the opportunity of reigning as monarch by our delay in attacking Him

61 **Armed with Hell-flames and fury**—an example of an abstract and a concrete noun governed by the same word *Cnf* line 67

63 **Our tortures**—“Hell flames,” the instruments of our torture **Horrid**—here in its usually secondary meaning of horrible, dreadful (see Note, Book I, 563)

64 **Torturer**—God, who imprisoned them in Hell

65 **His almighty engine**—the thunder (see l 28 (*Engine*=instrument of war))

66 **Infer al thu der**—as contrasted with God’s celestial thunder **For lightning**—instead of lightning, (the celestial weapon of God) or, to match God’s lightning

67 **Black fire**—apparently an oxymoron, like “darkness visible” of Book I, 63 a fire “from whose flames no light” came (*D*, 62 3) and the colour of which was *livid*, 182) But the phrase may be an instance of hypallage, *black* being transferred from the smoke that would accompany the fire to the fire) (“Black fire and horror shot”, are other instances of a concrete and an abstract noun governed by one verb, *Cnf* 61 The *warrior* would be a result of the *black fire* shot among them) **With equal rage**—with rage equal to God’s

68 **And his throne**—and (he shall see) his throne

69 **Mixed with**—enveloped in **Tartarean sulphur**—the smoke and fumes of burning infernal brimstone Tartarus (adj., Tartarean) was one of the regions of the Greek hell, where the most wicked spirits were punished so Tartarean means infernal, hellish (See Book II, 85 8) **Strange fire**—there seems to be a double significance here (1) *Strange fire*, the “black fire” of Hell, whose flames gave no light, and which was “darkness visible” (see Note, 67), was *strange* in the sense of not being ordinary fire it was peculiar to Hell (2) *Strange fire* is a Biblical term to offer “strange fire” at God’s altar meant to pollute it with irregular worship and burning incense that had not been sanctified (See *Leviticus*, X, 12 “And Nadab and Abihu, the sons of Aaron, took each of them his censer, and put fire therein, and laid incense thereon, and offered *strange fire* before the Lord, which he had not commanded And there came forth fire from before the Lord, and devoured them, and they died before the Lord”) So here the idea may be the pollution of God’s throne

70 **His own invented torments**—torments of his own invention **But perhaps**—introduces an anticipated objection which the speaker proceeds to answer ‘but perhaps (some will say, the way’, etc

71 **Scale**—climb (A scaling ladder—a ladder used for climbing over high walls)

72 **Upright wing**—an example of hypallage in flying straight up, the body would be upright but the wings horizontal so, ‘with the wing of one flying upright’ **A higher foe**—the enemy right above us

73 **Let such**—*ie*, let such (as say the way seems difficult), let such (as hold this opinion) Such persons are implied in 'But perhaps' (70) **Bethink them**—*them*, reflexive=themselves *bethink*, obsolete form of think "consider," "remind themselves" **The sleepy drench**—the sleep-producing, soporific, draught or drink (In modern English the noun *drench* is used only of a draught of medicine given to a horse or other animal the verb "to drench" means to soak, and the noun, a 'drenching,' means a thorough wetting)

74 **That forgetful lake**—the lake that causes forgetfulness, the 'oblivious pool' of Book I, 266 *Forgetful* properly means 'in the habit of forgetting' (*eg*, a forgetful person) here it is causative According to Greek legend, the souls of the dead drank of the river Lethe (forgetfulness) as they entered Hades, and from that moment forgot all their former existence (See Note, Book II, 583) **Benu b**—paralyse: make them incapable of clear memory or thought

75 **In our proper motion we ascend**—our natural motion is to ascend (Moloch means that, while it is natural for material bodies to fall, it is natural for spirits to rise, and to spirits, falling is *adverse ie*, unnatural, and they can descend only with a struggle (lines 80-81)

77 **Adverse**—opposite to our natures unnatural **Who but felt**—'who was there who did not feel?' a rhetorical negative question, equivalent to 'there was no one who did not feel,' or 'every one felt'

78 **Hung on our broken rear**—a military expression closely pursued the defeated rear of our army as we fled, harassing and insulting us (The *fierce foe* means God—or rather the armies of God, especially the Messiah, who pursued the rebels into Chaos)

79 **The deep**—Chaos

80-1 **With what compulsion, etc**—*ie*, 'How difficult it was to sink, and how we had to compel ourselves to descend'

81-2 **The ascent the event is feared**—*ie*, 'I have disposed of the first objection and shown 'the ascent is easy', I will now deal with a second objection that may be made, *viz*, that the result of our attack may be a second defeat (*Event*, issue result)

82 **Should we**—if we should

83 **Our stronger**—our stronger (foe) he who is stronger than us (For a similar use of a comparative adjective as a noun, *Cnf* 'our betters,' our superiors')

84-5 **If there be in Hell, etc**—There is a difference of punctuation here in the older and more modern editions (1) The modern editions put a comma after *destruction* and a mark of exclamation after *destroyed* (85) in which case this sentence belongs to the preceding—'His wrath may find out some worse way of destroying us, if there can be fear of being destroyed in any worse way in such a place as Hell' (2) The older editions put a semi-colon after *destruction* and a colon after *destroyed*. In this case we must understand a principal sentence from what goes before for the conditional clause to depend on—such as, 'If there be in Hell fear to be worse destroyed (then His wrath may indeed find some worse way), but there is nothing worse than to dwell here (85 6), etc'

85 **What can be worse, etc**—a rhetorical question, expecting the answer "nothing", and so equivalent to the statement, "There can be nothing worse," etc

87 **Utter woe**—perfect misery

88 **Unextinguishable fire**—*Cnf* the Biblical saying, "Where the worm dieth not, and the fire is not quenched" (*Mark*, IX, 48)

89 **Exercise us**—vex, harass us used like the Latin *exerceo* (We use the word in a similar way when we say, "He was much exercised in his mind about the matter") **Without hope of end**—without any hope of an end or cessation (of pain)

90 **The vassals of his anger**—in apposition to *us* (89) A *vassal* in feudalism was one who held lands from an overlord for which he paid homage and military service here it has the general meaning of servants, slaves 'those in subjection to his anger'

90-91 **The scourge inexorable**—the unrelenting instrument of torture (*inexorable*, from Latin *in*, not, and *exorare*, to pray so, 'not yielding to prayers')

91 **The torturing hour**—the regular hour appointed for torture (Milton seems to imply that the sufferings of the fallen angels had some intermissions)

92 **Penance**—suffering, pain inflicted as punishment for sin (*Penance* means usually pain suffered to shew ‘penitence’ or repentance, and so obtain pardon of sin but of course it can not have this meaning in this case)

92 3 **More destroyed than thus, etc**—‘(if we were) more destroyed than (we are) thus (destroyed), we should be quite abolished, etc,’ *ie*, we could not bear more destruction than this without being annihilated and so being freed from pain

94 **What doubt we to incense**—*what* here=“why,” “for what reason” *doubt*=hesitate *incense*=kindle

95 **To the highth enraged**—roused to its greatest pitch of fury

97 **This essential**—this essence, being (Milton is fond of using adjectives as nouns, see Note, I 406)

97 8 **Happier far, etc**—A parenthetical clause (to be annihilated would be) happier far than, (being) miserable, to have eternal being (*ie*, better cease to exist than exist for ever in misery)

99 **Or**—the alternative result of God’s “utmost ire”, either (1) annihilation (96), or 2) what we are actually experiencing in Hell, since worse is impossible

100-1 **We are at worst on this side othing**—This sentence has been interpreted in two different ways (1) if we punctuate thus, ‘we are, at worst, on this side nothing,’ it means,—‘At the worst, we still exist—we are on this side of annihilation’ This interpretation, however, does not suit Moloch’s argument, for he has just said that annihilation would be preferable to eternal misery (97 8) (2) If we punctuate in the usual way without any commas before and after *at worst*, the meaning is, ‘We are now already at the worst that is possible on this side of total annihilation, and therefore no change in our condition can be worse’ *On this side nothing*=short of annihilation

Moloch’s argument here is, that the fallen angels need not fear to provoke God’s utmost wrath, for the result can be only either (1) annihilation, which would be preferable to their present state, or (2) some new state of existence, and as no state of existence

could be worse than their present state, that would be an improvement. Belial in his speech refutes Moloch's argument by saying annihilation would be worse than even their present misery, and that their present state might become much worse than it is.

101 **By proof**—by experience

104 **Fatal**—upheld by fate (*cnf Book I*, 133)

107-8 **Battle dangerous to less than gods**—battle that would be dangerous to any beings who were less than God

LINES 108—225 **Belial's speech**—He plausibly counsels "ignoble ease and peaceful sloth." He advocates making the best of things and doing nothing against their conqueror, either by "open war or covert guile." His argument is that total annihilation would be a much more miserable fate than eternal suffering, and that their present state might easily be made much worse. If they accept their position submissively, on the other hand, God may relent and in time mitigate their punishment, or they may get so used to the fires of Hell as not to feel them. Belial's speech is a reply to Moloch's, and refutes the latter's arguments one by one: thus lines 134-142 in Belial's speech answer lines 60-70 in Moloch's, 145-151 answer 97-8, 159-85 answer 85-93.

108 **On the other side**—either (1) on the other side of the council chamber, or (2) taking the opposite line of argument; or both.

109 **Belial**—see Notes to *Book I*, 490—505. **In act ore graceful and humane**—in posture, attitude or gesture, more graceful and humane than Moloch. Moloch is fierce, rough, abrupt in his speech and action. Belial refined, polished; smooth-spoken and plausible. (*Act* here=action used in the general sense of the bearing or manner of a speaker. *Humane*=refined. *Cnf* the meaning of the term when we speak of "humane literature," the same as "polite literature"—refined, cultured.)

110 **A fairer person lost not Heaven**—i.e., Heaven did not lose a more handsome or beautiful person (than Belial).

111 **Composed**—made eminently suited

112 **All was false and hollow**—a mere external appearance, and so deceptive.

112-113 **His tongue dropt manna**—very sweet, pleasing, persuasive words fell from his tongue (*Conf* Homer's description of Nestor's voice "flowing sweeter than honey", and our common phrase, "honed words") *Manna* was the heavenly food sent by God to the Israelites in the desert, which tasted "like wafers made with honey" (*Exod*, XVI, 31)

113-114 **Could make the worse appear the better reason**—could make the worse or weaker (reason) appear (to be) the better reason, *i.e.*, could delude his hearers into accepting unsound arguments

114 **To perple and dash**—in order to puzzle and render ineffective (*dash*=dash to the ground, destroy, baffle)

115 **For his thoughts were low**—this gives the reason for the statement above (112) that "all was false and hollow", his *appearance* was fair and dignified, but his *thoughts* were low (like those of Mammon, *Book I*, 679-82)

116 **To vice industrious**—busy in vice or wickedness

120 **As not behind**—as not being behind (Moloch and his party), because I am not behind

121 **Main reason**—(as) the main reason

123 **Ominous conjecture**—an uncertainty which bodes evil **Success**—result see Note to l 9

124 **He**—Moloch (see line 44) Note how gracefully Belial compliments his opponent, while at the same time he uses the compliment to strengthen his argument 'If our *greatest* warrior bases his argument for war on despair, then it is no wonder if we lesser warriors feel some hesitation in accepting the war policy' (124—128) **Fact of arms**—warlike prowess said to be from the Italian *fatto d'arme*, a battle same as "feats of arms" in l 537

125-6 **In what he counsels, etc**—having no confidence in what he advises (war, and in (the success of) what he excels in (war)

126 **Grounds his courage**—bases his courage

127 **Scope**—object end sought

128 **After some dire revenge**—after (having accomplished) some dreadful revenge

129 **First, what revenge?**—*i e*, In the first place, I ask what revenge is possible?

130 **All access**—every passage leading into heaven *Access* refers here to a concrete thing—a passage or road generally it is abstract, and means the power or freedom of entry, *e g*, to have access to the king

131 **Bordering Deep**—Chaos, where it borders the walls of Heaven

132 **Obscure wing**—By hypallage, *obscure* is transferred from the dark “realm of night” (133) to the wings of the angels who fly through it

134 **Scorning surprise**—looking with contempt on the possibility of being taken unawares by their foes, because they take such efficient precautions

134-5 **Could we break all Hell should rise**—*i e*, if we could break—if all Hell should rise

135 **Blackest insurrection**—*Insurrection* means literally a “rising up” here it seems to have both its literal meaning (Hell literally “rising up” through Chaos to Heaven), and its usual metaphorical meaning, of rebellion *Blackest* also may mean, literally, the dark blackness of Hell, and metaphorically, ‘very base’ (*e g*, “black treachery”)

138 **All incorruptible**—altogether incapable of defilement. absolutely pure

139 **Sit unpolluted**—this in answer to Moloch’s threatening (69, 70) **Ethereal mould**—the heavenly substance or essence (See Note to Bk I, 45)

141 **Her mischief**—any harm it might suffer (*Her*=its put as feminine because the Latin equivalent of *mould*, *substantia*, is feminine See Note, Bk I, 176) **Purge off**—purify itself of

142 **Victorious**—qualifies *ethereal mould* **Thus repulsed**—we being thus repulsed

142-3 **Our final hope is flat despair**—an oxymoron or contradiction in terms purposely expressed thus to show the absurdity of Moloch’s position

143 **We must e asperate, etc**—Behai is sarcastically stating Moloch's argument *we must*—(This is what Moloch's arguments amounts to that) we must, etc'

144 **Spend all his rage**—exhaust on us the whole of His anger

145 **End us**—annihilate us

145 6 **That to be no more**—*i e*, that, namely to cease to exist, must, according to Moloch's reasoning, be the cure of our present misery

146 **Who would lose, etc**—rhetorical question expecting a negative answer, equivalent to the statement, 'No one would lose'

147 **This intellectual being**—the mind, with all its powers

148 **Thoughts that wander through eternity**—the mind being capable of thinking of things most distant in space and time, and even to conceive of eternal things

149 **To perish rather**—preferring rather to perish

150 **Wide womb of uncreated night**—*Night* is said to be *uncreated* because darkness existed from eternity, before light was created (See Note to Bk I.) The word *womb* is used because out of the darkness of chaos the world was created

151 **Who knows**—*i e*, nobody knows it is quite uncertain

152 **Let this be good**—*Let* it be granted, for the sake of argument that) *this* (total loss of being) *be* (a) *good* (thing, or blessing)

153 **Can give it, or will ever ?**—is able to grant us the gift of annihilation, or, if he is able, that he will ever be willing to give it ?

155 **Will He, etc.**—rhetorical question, expecting the answer No, and so equivalent to the statement, 'He will not, etc' ('Is it likely that He who is so wise will, etc')

156 **Belike through impotence or unaw re**—probably through lack of self-control, or through lack of knowledge This is spoken ironically no one for a moment could imagine that the All-wise God could lose self-restraint, or be taken by surprise

159 **Endless**—eternally endlessly (adv) ‘Wherefore cease we, then?’—Belial is quoting the possible arguments of “the war party” ‘whatever we do, we must suffer eternal torment, why, then, should we cease making war on God?’

164 **Sitting, consulting, (being) in arms**—verbal nouns, in apposition to this

165 **Amain** -*lit* with strength with all our speed

165-169 **What when we fled amain, etc**—some editions put an exclamation stop after *what*,¹ in which case *what*¹ is simply an exclamation of surprise, to draw attention to the question that follows. Some editions have no stop of any kind after *what*, in which case *what* is interrogative, and the sentence must run, “what (about the time) when, etc.”² In either case the two questions (1, “when we fled amain, etc,” and (2) “when we lay,” etc.,) are rhetorical and are equivalent to the statements, ‘when we fled amain, etc., then this Hell seemed a refuge’ and ‘when we lay chained, etc., then that (condition) was worse’

167 **The deep**—Chaos, as distinguished from Hell

170 **What if**—what (would be the result) if *i.e.*, our condition would surely be worse if

171 **Awaked**—being roused up again

172 **Sevenfold rage**—a reference to the Biblical story of the “three Hebrew children” in the “fiery furnace, when Nebuchadnezzar” commanded that they should heat the furnace seven times more than it was wont to be heated’ (*Daniel, III 11*) *Sevenfold* must not be taken literally, but as signifying ‘in a very much greater degree’

173 **Intermitted vengeance**—the vengeance which just now he has suspended or mitigated

174 **His red right hand**—This may mean (1) the red right hand of God, or (2) of *vengeance* (in which case *his*=its) Called *red* or blood coloured, signifying the deaths it is causing
What if—see Note above, to l 170

175 **Her stores**—*viz.*, Hell’s stores, as in 176 “her cataract of fire” (*Stores*=accumulations or reserves of fire, etc) **Firmament**—*lit* means that which is steady or fixed (*firm*), and so the sky or heavens here it means the vaulted roof of Hell which separated it from Chaos above

176 **Cataracts**—water-falls water spouts

177 **Impendent horrors**—horrors hanging (over our heads) So we use the word "impending" (Latin *pendo*, to hang) metaphorically for something about to happen or *befall* us, something *hanging over us*, ready to drop **Threatening hideous fall**—threatening to fall hideously (on us)

179 **E horting**—advising, urging on to

181 **Each on his rock**—each fixed to a separate rock

182 **Wracking (or racking)**—sweeping violently along We speak of the 'storm rack,' meaning a mass of storm clouds driven violently along by the gale

183 **Yon boiling ocean**—the burning lake over there, (pointing in that direction) **Wrapt**—covered, fastened all over

184 **To converse, etc**—*i e*, our conversation with each other would be interrupted by our groans of anguish

185 **Unrespited**—without even a respite, or temporary relief

Unreproved—unpardoned with no hope of forgiveness (Note the effect of the repetition of the prefix *un*-in this line the three negative adjectives standing separate without conjunctions, and all beginning with this gloomy sound *un*-, give the line a hopeless, despairing sound)

186 **Ages of hopeless end**—throughout ages the end of which can never be hoped for *Hopeless* is used here of something which can never be the object of reasonable hope, generally it is used of persons without hope, or conditions which afford no ground for hope (*e g*, his case is hopeless)

188-9 **What can force or guile with Him**—what can force or guile (avail in a contest) with him

189 **Or who deceive**—or who (can) deceive

191 **Our motions vain**—our futile movements **Derides**—*Cnf* (Bible) *Psalms II, 4*, "He that sitteth in the heavens shall laugh, the Lord shall have them in derision", referring to Jehovah's scorn of the designs of the heathen nations to attack His anointed, the king of Israel

192 **Not more almighty**—*i e*, being as strong to resist "open war" as he is wise to frustrate "covert guile"

194 **Shall we, etc**—Behal quotes, as it were, the reply which “the war party” would make

196 **Better these than worse**—it is better to endure these torments than worse toiments, if you will take my advice

199-200 **To suffer, etc**—our strength is equal both to suffer and to do [Thus Scævola (who attempted to slay Por-sena, king of Etruria, who was besieging Rome) boasted that, as a Roman, he knew how to suffer, as well as to do deeds of valour (*Livy*, II, 12)]

200 1 **Nor the law, etc**—and the law which ordains that we should have strength to suffer as well as to do, is a just law

201-3 **This was at first resolved, etc**—‘Seemg that we were contending against so great a foe and that we were so uncertain of the issue, if we were wise we surely foresaw the possibility of having to suffer, and resolved at the beginning to take the risk’

201 **This was at first resolved**—this (*viz.*, the bearing of suffering after defeat) was at the very beginning of our war resolved upon, *i e.*, we accepted the risk of defeat and its consequences, and resolved to suffer as well as to do

202 **If we were wise**—*i e.*, if they did not see this clearly from the first, they were very foolish

203 **What might fall**—(as to) what might (be)fall (us)—or happen

204 **At the spear**—*i e.*, when engaged in using the spear, when fighting with the spear *At* here has the same significance as in “at work,” “at play”

205 **Venturous**—venturesome brave

204-9 *Prose order*—‘I laugh when those, who at the spear are bold and venturous, shrink and fear, if that (the spear) fail them, to endure what they know must follow, (namely) exile or ignominy or bonds or pain, (whatever may be) the sentence of the conqueror’ (*To endure* is object to *shrink and fear*, and *what* and the words in apposition to it (*exile*, etc.) are object of to *endure*)

210 **Much remit**—mitigate partly put away moderate

211-12 **Thus far removed, etc** — ‘and perhaps he will not mind us, being so far removed from him, if we do not offend further, he being satisfied with the punishment already inflicted’
Mind — remember

212 **Not offending** — if we do not offend

213 **With what is punished** — with the punishment already inflicted, (a Latinism the passive verb having a cognate subject, instead of a subject denoting the person punished. As we speak of fighting a fight, dreaming a dream, (cognate object), Milton here most unusually speaks of ‘punishing a punishment’, for *what is punished* really means ‘the punishment which is punished,’ in the sense of the punishment which is inflicted)
Whence — from the fact that His anger will moderate and He will forget us

215 **Our purer essence** — the substance of which our bodies is composed, which is purer than their noxious vapour (*Cnf* Book I, 117, “This empyreal substance”)

216 **Their noxious vapour** — the harmful fumes of “these raging fires” **Or, inured, not feel** — or, becoming inured to-it, will not feel it *Inure*, an unusual form of *inured*, past participle of to *inure*, to accustom, to harden to constant work, from French *in*, in, and *œuvre*, work)

217 **Changed** — subject, our *purer essence*

218-19 **Will receive familiar, etc** — ‘will receive the fierce heat (as a) familiar (thing) and (therefore as) void of pain’
ze, they will become so accustomed to the fierce heat that it will no longer give them pain (*Familiar* is the true predicate of the sentence)

220 **This darkness light** — (1) some editors take *light* as a noun, meaning the opposite to darkness that is, they will become so accustomed to the darkness it will become like light to them (2) Others take *light* as an adjective, with the sense of “less dark” In either case the meaning is plain, and can be illustrated by the common fact that, whereas we can see nothing when suddenly plunged in darkness, after a time, as our eyes get accustomed to the darkness, we can see a little

221 **Besides wh t hope, etc** — ‘In addition to the above mentioned probabilities we must take into account such hope,

etc., as the flight of time may reveal to us' *What hope*==such hope as, whatever hope

223 **Worth waiting**—worth waiting for *Wait* is used here as a transitive verb

224 5 **For happy though but ill, etc** —' *Since our present lot, though for (a) happy (lot it is) but ill, for (an) ill (lot) appears (to be) not (the) worst possible* ' Belial means that although their lot is not a good lot if considered as a happy lot, yet if considered as a bad lot it is not the worst lot possible (*For*, here, expresses the standard or point of view according to which anything is estimated, and is equivalent to "considered as," "judged by the standard of" *Cnf* such sentences as, He is rich for a man of his class, *i e*, judged by the standard of riches common in his class He is very experienced for a young man, *i e*, judged by the standard of experience of young men in general)

226 **Words clothed in reason's garb**—words that sounded very wise and reasonable. *garb*=dress

227 **Not peace**—Belial opposed war and advised peace as the best policy but, Milton says, what he advised was not really peace, which is honourable, but "ignoble ease and peaceful sloth" **Mammon**—see Book I, 678 684, Notes

LINES 229-298 Mammon's speech, and its effects
Mammon's position is practically the same as Belial's He opposes the war policy, and advises peace and the making the best of their lot But he dismisses Belial's plea that in time God may relent, with the picture he draws of the misery of an eternity spent in heaven "in worship paid to whom we hate", and he shows more positively what may be made of Hell, by his ambitious plan of developing its resources and making Hell a rival empire to Heaven

231 **Our own right lost**—our own right (which has been) lost **Unthroned**—*Cnf disenthroned* in line 229 Both mean the same

232-3 **When everlasting Fate shall yield, etc** —*i e*, never

233 **Chaos judge the strife**—Chaos be arbiter in the strife between Fate and Chance Chaos being simply anarchy

and absence of order, would naturally side with fickle chance against the immutable laws of Fate

234 **The former, vain to hope**—*ie*, the vanity of the former hope

234-5 **Argues as vain the latter**—proves the latter hope to be as vain. The *former hope* was to “disenthroned the king of Heaven,” the *latter*, “to regain our own right lost” so Mammon means, if we cannot disenthroned God we cannot regain our place in heaven

238 **Grace**—pardon favour **On promise made**—on our making a promise

239 **With what eyes could we stand**—with what face could we stand *ie*, we should not have the face to stand, we should be ashamed to stand (*Cnf* the idiom, He *had not the face* to do it, *ie*, he was ashamed to do it) Mammon means that the abject humiliation of accepting God’s pardon on the condition of “new subjection” would be so great, that their eyes, their faces, would show their shame and the mere thought of that shame and humiliation should prevent their even thinking of accepting the position

240 **Humble**—qualifies *we* ‘could we stand humble in his presence’

241 **To celebrate his throne**—to glorify his authority (as king of Heaven) (*Celebrate* may, however, have the original meaning of the Latin *celebro*, to ‘crowd round’)

242 **Warbled hymns**—the word warbled, which is generally used of the singing of small birds, is here used contemptuously. It implies scorn of the tame submissiveness of the loyal angels **Godhead**—divinity divine nature

243 **Forced halleluiahs**—unwilling praises *Halleluah* is the imperative plural of the Hebrew verb *halal* and the word *yah*, the short form of Yahveh or Jehovah, so “praise ye Jehovah” As a noun it means, ‘praise to Jehovah,’ or simply ‘praise’ **Lordly**—in a lordly manner

244-5 **His Itar breathes ambrosial odours and ambrosial flowers**—(1) An example of zeugma (see Book I, 393,) the verb *breathes* governing both *odours* and *flowers*, but really

suiting in meaning only *odours*, some other verb, such as 'displays,' must be understood to govern *flowers*. (2) Another way to take the lines is to understand by *odours* the smells of gums and sweet spicy herbs, and by *flowers*, (the cause for the effect) the 'scent of flowers'. (3) One edition has suggested an emendment to make the line easier, *viz*, the substitution of "from" for *and* *z e*, "Ambrosial odours *from* ambrosial flowers"—Probably the first explanation is the most satisfactory. **Breathes**—emits sends forth

245 **Ambrosial**—like "ambrosia, the fabled food of the Greek gods, as nectar was their drink

247-8 **How wearisome eternity so spent**—how wearisome (would) eternity (be) (if it were) so spent

249 **To whom**—to him whom

249 51 *Prose order* 'Let us then not pursue our state of splendid vassalage, (which it is) impossible (to obtain) by force, and (which would be) unacceptable, though in Heaven, (if) obtained by leave' *z e*, 'The state of vassalage cannot be obtained by force, and if obtained by God's gracious permission would not be agreeable to us' *Impossible*, *obtained* and *acceptable*, all agree with *state*

252 **Splendid vassalage**—an oxymoron glorious servitude See Note to line 90

253 **From ourselves**—from our own resources, independent of any favour from God

253-4 **From our own live to ourselves**—from our own (resources) live to (please) ourselves *z e*, "depending on our resources live the life that pleases us instead of living a life of dependence spent in paying tributes of glory to god" (Mac-Millan)

254 **Vast recess**—huge cavity Hell

255 **Accountable**—responsible liable to render an account dependent

256 **Hard liberty**—freedom which involves hardship
Easy yoke—a *yoke* is the wooden collar or bar, fastened on the neck of the ox, to which is attached the cart or plough. It is therefore taken symbolically as a sign of servitude. The term

"easy yoke" is an echo of Christ's words, "Come unto me all ye that labour and are heavy laden, and I will give you rest. Take my yoke upon you for *my yoke is easy* and my burden is light" (*Matthew, XI, 28-30*)

258-260 'When we can create great things (out) of small (things), useful (things out) of hurtful, and prosperous (things out) of adverse, then will our greatness appear most conspicuous' (*Of* here expresses change of state)

260-1 **And in what place soe'er, etc** —*etc*, and (when we can) thrive under evil in whatsoever place (we are)

263-266 **How oft amidst thick clouds and dark, etc** —a Biblical conception of the awful mystery of God see *Psalms XVIII, 11*, "He made darkness His hiding place, His pavilion round about Him, darkness of waters, thick clouds of the skies" also, *Psalms XLVII, 2* "Clouds and darkness are round about Him, righteousness and judgment are the foundation of His throne" also, *1 Kings, VIII, 12*, "Jehovah hath said that He would dwell in thick darkness"

264 **Sire**—father

265 **His glory unobscured** —*etc*, while, or though, His glory is unobscured without His glory being impaired by the surrounding darkness

267 **From whence deep thunders roar**—*from* is redundant, *whence* itself meaning "from where" (*Cnf* line 272, and 1006) See *Psalms XVIII, 13* (a continuation of the passage quoted above)—"Jehovah also thundered in the heavens, and the most high uttered His voice, hailstones and coals of fire" The thunder in most religions is understood as a special manifestation, or a symbol, of the majesty and awful power of God *Cnf* the title of the Greek Zeus, The Thunderer (*Jupiter tonans*)

268 **Mustering**—gathering together collecting

269-70 'As He can imitate our (infernal) darkness when He pleases, cannot we imitate His (celestial) light when we please?'

271 **Lustre**—brightness *viz*, of "gems and gold"

273 **Magnificence**—abstract for concrete—magnificent buildings, etc

275 **Become our elements**—(*Cnf* Belial's argument, 217) According to the Greek philosophers, the universe was composed of four *elements*, or original substances, *viz*, air, fire, water, earth, and some added a fifth, æther. Hence the substance natural to any living creature is said to be "its element," and it can live, or at any rate be comfortable, only in its own element. A fish in water, *e.g.*, is in its element, but a fish out of water is out of its element, and will soon die. Hence the phrases, He is like a fish out of water, or, He is out of his element, meaning, He is uncomfortable, or in an unsuitable position. While, He is in his element, means he is happy and comfortable or in a position that is harmonious with his tastes. In the case of the angels, æther was their proper element, but Mammon says they may get so used to fire that it will become their proper element (the *torments* being the torments of fire).

276 **As soft as now severe**—*ie*, (may became) as soft as (they are) now severe

277 **Temper**—state, condition of body

277 **Which**—antecedent, the fact that 'our torments may become our elements'

278 **The sensible of pain**—the sensibility to pain, the liability to feel pain (from fire). *Cnf* l 97 ("this essential") for another example of Milton's habit of using neuter adjectives as substantives, according to Greek and Latin idiom (*Cnf* l 406, and Note)

280 283 **How war**—This noun clause must be taken with *counsels*, the meaning being, 'All things invite us to consult how we may best compose,' etc. The words "and the settled state of order" are ignored as if they were in a parenthesis

281 **Compose our present evils**—make the best arrangements so as to reduce our present evils. (Or *compose* may be used in the Latin sense of "put an end to") We speak of "composing" a quarrel, *ie*, making up a quarrel—to make up being a lit translation of Latin *compono* (to place together)

281-2 **With regard of what we are, and where**—having regard to, keeping in mind, what we are (*viz*, defeated and fallen angels) and where we are (*viz*, in Hell) *ie*, without entertaining any extravagant plans and wild hopes of changing our condition by war or guile

284 289 The murmur of applause is compared to the sound of the dying winds after a storm, heard among the caves and rocks of the coast by the tired sailors of a ship that has weathered the tempest, and is anchored in some cliff bound bay

285 **Hollow rocks retain**—caves and cavities in the rocks of the coast still keep the sound of the wind, (because, though the storm has ceased, the wind still continues murmuring among the rocks, though elsewhere it seems to have died away)

286 **Blustering**—noisy (same root as “blast”)

287 **Now**—i.e., (and which) now **Hoarse cadence**—a rough, harsh music **Lull**—soothe (to sleep) (A “lullaby” is a slumber-song, song to send children to sleep)

288 **O’er-watched**—over-watched, tired out with watching **Bark**—a small ship

289 **Pinnace**—a small vessel without a deck, worked by oars and sails **Craggy**—surrounded by cliffs or high rocks

291 2 **His sentence pleased, etc**—his opinion, advice, pleased them because it was for peace (*Sentence*, with the force of the Latin *sententia*, opinion)

292 **Such another field**—another battle such as the one they had fought and lost against God *Field*=battle-field, and so the battle itself

294 **Thunder**—see Note to l 166 **The sword of Michael**—the archangel, referred to in the Bible (e.g., see *Jude*, 9) He and Gabriel, who announced the birth of Jesus to Mary (*Luke*, I, 26), are the only angels mentioned in the Bible by name Milton takes his other angelic names, such as Raphael, Uriel, Abdiel, Zophiel, etc., from the Apocrypha and the Jewish Talmud In the Bible Michael only is called “the archangel” Gabriel is simply an “angel”—In *Bk VI* is described the single combat between Satan and Michael (245-253) Satan

“Saw where the sword of Michael smote and felled
Squadrons at once, with huge two-handed sway
Brandished aloft, the horrid edge came down
Wide-wasting!” (250-3)

He engaged Michael in single combat, and was wounded

——— "The sword
Of Michael from the armoury of God
Was given him tempered so, that neither keen
Nor solid might resist that edge, it met
The sword of Satan, with steep force to smite
Descending, and in half cut sheer, nor staid
But with swift wheel reverse, deep entering, shared
All his right side" (320-27)

295 **Wrought**—worked had effect **And no less desire,**
etc —*i.e.*, and desire to found this nether empire (wrought in
them) no less (than the fear of thunder wrought in them) *i.e.*, they
were actuated as much by desire as by fear

296 **Nether empire**—infernal empire, empire of the lower
regions "Infernal," from Latin *infernus*, means "lower", nether,
the old idea being that hell was somewhere *below* the surface of
the earth, as heaven (the "*heaved up*" place) was identified with
the sky above it

298 **In emulation opposite**—in rivalry equal to

• **LINES 299—416 Beelzebub's speech.**

Beelzebub agrees that "open war" is vain, but he disagrees
with the peace policy of Belial and Mammon. He proposes the
plan which Satan had already hinted to him (Bk I, 650—6), *viz.*,
to take their revenge on God, and at the same time win for them-
selves a home less terrible than Hell, by conquering the new world
which God had before determined to create, or by seducing the
new race of man from allegiance to Him. (Note the subtle policy
of Satan in allowing the leaders to give their advice freely, and
in then putting up his second in command, Belial, at the right
moment to propose his own plan) "In the preceding speeches,"
says Prof. Masson, "Milton intended, doubtless, to represent
poetically three very common types of human statesmanship.
Some men, in emergencies, take the Moloch view of affairs, which
recommends boisterous action at all hazards, others take the Belial
view, which recommends slothful and epicurean acquiescence,
and others the Mammon view, which believes in the material in-
dustries and the accumulation of wealth. The angels in the
Council are evidently inclining to Belial's view, or to that as
modified by Mammon, when a greater statesman than any of the

three strikes in with a specific plan of action, not vague and blustering like Moloch's, but subtly adapted to the exigencies "

299 **Beelzebub**—see Notes to Bk I, 80

299 300 **Than whom, Satan e cept, etc**—and none sat higher than him, except Satan In Bk V, in which the angel Raphael tells Adam the story of Satan's revolt in heaven, Beelzebub is the first consulted by Satan when he has decided to rebel (V, 670—"and his next subordinate Awakening, thus to him in secret spoke") and in Bk I Satan first addresses Beelzebub, when he awakes from his stupor on the burning lake after their fall, where Beelzebub is called "one next himself in power and next in crime" (I, 79)

301 **Aspect**—appearance expression of face (Note the accent on the last syllable)

302 **A pillar of state**—a common metaphor for a chief supporter of the State The ideas conveyed in the term *pillar* here are solidity, firmness, strength, reliability

Deep on his front engraven—deeply engraved on his forehead (*i e*, his forehead was wrinkled with the lines made by much deliberation and thought)

303 **Deliberation sat, and public care**—*Deliberation* = careful thought (from Latin *deliberare*, to weigh well) *public care* = care or anxiety for the public welfare *sat* = metaphor for appeared, was expressed, *Cnf* Bk I, 600 1 "Care sat on his faded cheek"

304 **Princely counsel**—counsel or advice worthy of princes **Yet**—even after his fall

305 **Majestic**—agrees with *face* 'his face (which was) majestic though (it was) in ruin' *Cnf* the description of Satan, "nor appeared less than archangel ruined" (Bk I, 592 3) **Sage**—wise-looking grave

306 **Atlantean shoulders**—shoulders as huge as those of Atlas, who was a giant who was supposed in Greek mythology to carry the sky on his shoulders

307 **Weight**—responsibility burden

308 **Audience**—hearing (Latin, *audio*, to listen) *Audience* means (1) the act of hearing, (2) a reception by a sovereign

e.g., 'The king gave the deputation an audience (a formal hearing) (3) the people who hear *e.g.*, There was a good audience at the lecture

310-11 For these titles, see Note to *Bk. I*, 129

311-12 **Or these titles now, etc**—or must we renounce these titles now (as Belial and Mammon have advised us to build up an empire in Hell)

313 **Style**—title of dignity

315 **Doubtless! while we dream**—doubtless 'we shall vote to continue here and build up an empire in Hell) while we dream (and indulge in vain imaginations, instead of facing the facts), *i.e.*, the policy of Mammon and Belial is impracticable, and can only be entertained when we are dreaming (Note that Beelzebub says *we*, including himself among the dreamers, to avoid offending Belial and Mammon and "the popular vote")

316 17 **Hath doomed this place our dungeon**—hath condemned this place (to be) our dungeon hath condemned us to occupy this place as our dungeon

318 **To live exempt**—where we may live exempt

322 **Inevitable curb**—the curb which cannot possibly be avoided or escaped from A *curb* is the bridle by which the rider checks and controls the horse

323 **His captive**—(as) His captive

324 **In highth or depth**—in the height of heaven or the depth of hell **First and last**—from the beginning to the end eternally (*Conf. Rev.*, I 8, "I am the Alpha" (the first letter in the Greek alphabet) "and the Omega" (the last letter), "saith the Lord God, which is and which was and which is to come, the Almighty" and verse 17, "I am the first and the last")

327-8 **Iron sceptre golden**—the *iron sceptre* is the symbol of severe, harsh rule, and the *golden sceptre* of mild, beneficent rule ("as with his golden (sceptre) He rules) those in Heaven")

329 **What sit we then**—why, or for what, do we sit therefore **Projecting**—proposing, planning a 'project' is a scheme proposed

330 **War hath determined us** (the result of our late) war hath determined (our future course for) us *i.e.*, the question has been settled for us by the war

330 1 **Foiled with loss irreparable**—baffled or defeated us with a loss that can never be repaired, or recovered from By its position, *irreparable* is emphatic

331 2 **Terms of peace, etc** —(while as to) terms of peace, (as) yet none (have been) vouchsafed (to us by God) or sought (from God by us)

332 **Vouchsafed**—graciously granted The verb to *vouch safe* means *lit* 'to vouch for the safety' of, to guarantee, then, to permit to be done in safety then, to be pleased, to allow, to give graciously There is always a touch of condescension in the word *e.g.*, 'He did not vouchsafe a reply'—he did not deign or condescend to give a reply

332 334 **What peace but custody severe, etc** —*i.e.*, the only kind of peace which we shall get will be "custody severe and stripes," etc That is, we shall get no peace at all (*But*—except)

335 7 **What peace can we return but hostility** —(the same construction as above), *i.e.*, the only kind of peace we can return to God is hostility and hate," etc

336 **To our power**—to the greatest extent of our power

337 **Reluctance**—used here in its original Latin sense of 'struggling,' 'resistance', not in the usual sense of 'unwillingness' **Though slow**—*slow* qualifies *we* 'though we may be *slow* in taking our revenge, yet we shall be *ever plotting*' etc

338-9 **Least may reap his conquest**—may reap his conquest in the smallest degree possible, *i.e.*, how we may make his conquest as small as possible (*Reap his conquest*—reap and enjoy the fruits of his victory)

339 **May least rejoice**—may get as little joy or satisfaction as possible

340 **In doing what**—*i.e.*, in inflicting the torments which we feel so keenly

341 **Nor will occasion want**—(nor will) opportunity (of getting our revenge) be lacking

- 346 **Fame**—report, rumour (*Cnf Bl I, 651*)
- 352 **Gods**—angels (see *Bl I, 116*)
- 354 **Bend**—concentrate
- 355 **There inhabit**—dwell there *Inhabit* is generally a transitive verb here intransitive **Mould**—substance (see Note to l 39), hence the following *substance* (356) is redundant
- 356 **Endued**—endowed gifted
- 357 **Attempted**—tempted attacked
- 359 **Arbitrator**—judge *Cnf Genesis, XVIII, 25* “Shall not the judge of all the earth do right?”
- 360 **This place**—the newly created world
- 362 **Their defence who**—the defence of them who (*viz*, mankind)
- 363 **Some advantageous act**—some feat that will give us an advantage
- 364 **Onset**—attack (a “set on”)
- 365 **His whole creation**—the new world he has created
- 366 **Drive**—drive out 367 **Puny**—small and weak *lit* “born after,” (French *pus*, after, and *m*, born), so, ‘younger’ (Some editors take it in this latter sense here, meaning, ‘the inhabitants created after the angels’)
- 368 **Seduce**—entice
- 369 **Prove their foe**—prove (to be) their foe **Repenting hand**—An instance of hypallage, or transference of epithet: the adj *repenting*, really belonging to the mind of God, and not to the *hand* by which his resolve is carried out (The term *repent* is used of God rather curiously in the Bible, attributing to the Unchangeable our own human changeability of purpose *eg*, *Amos, VII 6*, “Jehovah repented concerning this It shall not be, saith Jehovah” The fact is, however, that the Hebrew prophets did not really attribute change of purpose to God, but recognised that God must act differently in different circumstances. If a good man sins, God can no longer shew him favour but displeasure, but this is not because God has changed, but the man, similarly if a sinner *repents* and becomes righteous, God

repents of the punishment He threatened and pardons him, because he (the sinner) has changed his attitude towards God

371-2 **His joy in our confusion**—the joy He has in our confusion

372 3 **Our joy upraise, etc** —*i e*, make us glad because He is disturbed

373 **Darling sons** —mankind

374 **Partake with us**—share (our lot, or Hell) with us

375 **Their frail original, etc** —the frailty of their origin, and the fading, transitory nature of their bliss (It is not their "origin" nor then "bliss" that men will curse, but the *frailty* of the one and the *transitoriness* of the other)

376 **So soon**—so soon after they were created and had begun to enjoy it **Advise**—take counsel, deliberate

377 **Attempting**--(verbal noun governed by *worth*) **Or to sit, etc** —or (whether it is more worth while, or better to sit in darkness here) (An example of zeugma, as to *sit* is the subject of some such word as "better")

378 **Hatching vain empires** —(see l 315) indulging in vain imaginations about establishing new empires (The metaphor is of a hen sitting on addled or empty ("vain") eggs and trying to hatch them)

379 **Pleaded**—used in the legal sense—argued, stated

379 **Just devised by Satan, etc** —see *Book I*, 650 656

381 **The author of all ill** —the Devil Satan

383 **In one root**—Adam and Even were the *root* from which the human race sprang, and as all the branches of a plant are destroyed if the root is destroyed, so Satan hoped to destroy the whole human race by destroying or corrupting its first parents (*Cnf* the metaphor, To poison the stream at its source)

383-4 **Earth with Hell To mingle**—*i e*, so to introduce the wickedness of Hell among mankind on earth, or to make both one in evil

385-6 **Their spite still serves, etc** —Referring to what the theologians call the "plan of salvation," according to which God provides a remedy for the ruin caused by the Devil and sin

in the atoning death of Christ, which augments (increases) the glory of God by revealing the greatness of His love and mercy. For the phrase, *Cnf Psalm LXXVI, 10* "Surely the wrath of man shall praise Thee, threesidue of wrath shalt I thou gird upon Thee."

387 **Infernal States**—the "estates" of the infernal parliament. In England, Parliament is composed of three "estates" (or component parts), *vv*, The Lords Spiritual (Bishops), the Lords Temporal, and the Commons.

390 **Well ended**—well (have ye) ended.

391 **Synod of Gods**—assembly of angels (see *Book I*, 116).

391-2 **And, like to what ye are, etc**—and (have) resolved (upon) great things like to what ye are (*viz*, great', *i e*, you have come to great resolutions which are worthy of the greatness of your minds).

394 **Whence**—from where. The meaning of *whence* becomes clear if we paraphrase ll 392-397: "Which will once more lift us up from the lowest deeps (to a place nearer our ancient seat—(a place which will) perhaps be in view of those bright confines, and *from which* we may perhaps re-enter Heaven'. *Whence* then refers, not to *confines*, but to "the place" which is implied in *nearer our ancient seat*. Beelzebub means that they might establish themselves in the newly created world which would be nearer Heaven than Hell is, and from that vantage-ground they would be able to attack Heaven.

394 **Nearer**—'than we are here in Hell'. **Our ancient seat**—Heaven, our dwelling place from olden time (*Cnf* l 1050, "his native seat").

395 **Those bright confines**—the shining boundaries of Heaven. **With neighbouring arms**—with the advantage of having our arms near the object of our attack, and not at a great distance, as here in Hell.

396 **Opportune**—well-timed, at the right moment. **Chance**—may be here (1) an adverb,=by chance, qualifying *re-enter* (2) verb,=we may chance (to) re-enter, governing *re-enter*, which would then be infinitive.

397 **Mild zone**—temperate region (as opposed to the 'torrid zone' of Hell).

399 **Secure**—safe without care (qualifies *dwell*) **Orient beam**—rays of the rising sun (see Note to *Book* I, 546)

400 **Purge off**—purify ourselves of (the darkness of hell being felt as a pollution by angels of heaven)

401 **Corrosive fires**—fires that gnaw, or eat away bit by bit

402 **Her balm**—its (refers to *an*, soothing, healing medicine)

404 **Tempt**—attempt

405 **Unbottomed**—bottomless *Abyss*, chaos (*Abyss* lit means "bottomless")

406 **Palpable obscure**—darkness which is so thick that it can be felt *Cnf* the description of the ninth plague of Egypt (see Note to Bk I, 339), the plague of darkness, "And the Lord said unto Moses, Stretch out thine hand toward heaven, that there may be darkness over the land of Egypt, even darkness that may be felt" (*Exod*, X 21; *Obscure* is an adj used as a noun, a common habit with Milton *Cnf* l 409, "the vast abrupt", 434, "this huge convex", 97, "this essential", 278, "sensible", 635, "this fiery concave" 438, "the void profound"

407 **Uncouth**—unknown (from Anglo-Saxon *un*, not, and *cuth*, past part of *cunnan*, to know) From this original sense of unknown, so alien, foreign, comes the secondary and more usual meaning of clumsy, awkward, ugly, because people as a rule dislike foreign things to which they are unaccustomed **Airy flight**—flight though the air

408 **Indefatigable wings**—wings that cannot be tired

408 **The vast Abrupt**—(see Note to l 406) The vast precipitous place **Arrive**—reach, used here transitively with a direct object, *is* generally intransitive, with a preposition, "arrive at"

410 **The happy Isle**—not "the earth hanging in the sea of air," but the whole mundane universe (of which the earth is the centre, according to Ptolemaic astronomy) hanging in and surrounded on all sides by Chaos, as an island is surrounded by water (See *Introduction*, IV I) *Cnf* ll 1004-5, and 1051-3 **Art**—skill cunning

411 **Evasion**—skill in evading, or avoiding, or keeping out of the way of

412 **Sentries**—sentries, sentinels the angels who are set to guard the new world **Stations thick**—stations placed close together, at frequent intervals

413-14 **Here he had need all circumspection**—here he would have need of all his circumspection *ie*, at this point of his journey it will be necessary for him to be most circumspect or careful—The construction is peculiar In line 413 *need* is a noun governed by *had*, but it is also a verb, governing *circumspection* as object This is probably due to a mingling of two constructions—(1) ‘He had need be circumspect,’ in which case *need* is a noun, (2) ‘He will need circumspection,’ in which case *need* is a verb

414 15 **And we now no less choice**—and we now no less (have need of) choice *ie*, it is just as necessary for us to be careful in choosing (a fit messenger)

415 **Suffrage**—voting decision

415 16 **For, on whom we send, etc**—for the weight of all (our hope), and (of) our last hope, relies (*depends*) on (the person) whom we send

LINE 417—466—Satan’s concluding speech, offering to go alone to discover the new world.

417 **This said**—having said this

417-18 **E pectatio held his look suspense**—*expectation* here means state of expectancy or suspense *look*=countenance, appearance of his face, expression *suspense*=suspended The line means, “The state of suspense he was in, while waiting to see how his proposal would be accepted, was clearly expressed in his countenance” (MacMillan)

419 **To second**—to support his proposal

421 **Po dering**—*lit* ‘weighing’ considering

421-2 **A d each in other’s countenance**—each one saw his own feeling of consternation expressed in the countenances of his fellows *ie*, each saw from his neighbour’s dismayed looks that they felt the same dismay as he did

423 **Astonished**—qualifies *each* **Choice and prime**—chosen, or select, and first the best

424 **Heaven-warring champions**—champions who had fought against heaven

425 **Hardy**—bold, brave **Proffer**—offer volunteer

426 **Voyage**—journey (now used only of a journey by sea)

427 **Transcendent**—surpassing, excellent

428 **Monarchal pride**—pride of a king

429 **Unmoved**—by any of those dangers which deterred others not affected by the fear that affected the others (Other explanations of *unmoved* are, (1) without rising from his seat, for the other speakers stood up to speak, while Satan rose at the conclusion of his speech (l 466), (2) unsolicited, of his own accord, without being moved or urged to it by others)

430 **Progeny**—offspring **E pyreal**—ethereal, heavenly see Note, *Bk* I, 45 and 117

431 **Demur**—reluctance *lit* a hanging back, a delaying (Latin, *de*, and *morari*, to delay)

432 **Seized us, though undismayed**—although we are not really dismayed or afraid (Note how skilfully Satan avoids giving offence by including himself (*us*), and by the qualifying words “though undismayed”)

432 444 “In these thirteen lines we have, from Satan’s lips, a further general sketch of the Miltonic zones, or divisions of infinite space, taken in ascending series First there is Hell, or the huge convex of fire in which the speaker and his hearers are, when that is burst, and the adamantine gates overhead are passed, Chaos is reached, and somewhere over Chaos is the unknown new Starry World” (Masson)

434 **This huge conve** —(for the use of the adj as a noun, see Note to l 406) *Convex* is properly spoken of the exterior of a globe, and “concave” of the hollow interior surface in l 635 it is called “the fiery concave” Milton conceives Hell roofed over with a vast dome, concave inside and convex outside, above which is Chaos

435 **Outrageous**—furiously eager **Im ures us round**—walls us in all round (*Laint, in, in* and *murum*, a wall)

436 **Ninefold**—Virgil says the river Styx flows nine times round Hades so Milton encircles Hell with a ninefold wall of fire, and provides it with nine gates (see l 645), one gate in each wall **Gates of burning adamant**—(for *adamant* see Note, Book I) In ll 645-6, we are told that three of the gates of Hell were of brass, three of iron, and three of adamant

438 **These passed, (if any pass)**—*these* (gates) (having been) *passed* (that is) *if any* (one) (ever can) *pass* (them) **The void profound** (see Note, l 406)—this may mean ‘the empty deep,’ or ‘the deep emptiness,’ for either adj could be used as the noun but *profound* is probably used as the noun here, as it is in l 646, “I travel this profound” Chaos is meant

439 **Unessential Night**—night that is without essence or being, unreal, unsubstantial In *Book IV*, 400, darkness and night are said to be —

“Unsubstantial both,
Privation mere of light and absent day,”

440 **Utter loss of being**—annihilation

441 **Abortive gulf**—*Abortive* means fruitless, an “abortion” meaning a birth before the proper time which results in the death of the child So, Chaos, the gulf that brings forth either nothing or monstrosities *Cnf* l, 624-628

442 **Escape**—escape (If he escape from Chaos into any world or unknown region)

443 4 **What remains hi less than, etc**—what less than unknown dangers remains (to) him, *i e*, the *least* evils that await him are “unknown dangers,” etc —and probably he will meet worse evils than these (*Remains* used transitively, like Latin *maneo*) **As hard escape**—as difficult an escape

445 **But I should ill become, etc**—Satan takes the position of the French proverb, *noblesse oblige, i e*, ‘high rank has its obligations’ (‘I should be unfit for my position as your king, if I were deterred by any danger or difficulty from attempting anything considered necessary for the common good’)

448 **Judged of public moment**—considered to be important for the public safety and welfare (of *moment*=of importance).

450-1 **Assume these royalties**—take upon myself this royal dignity

452 **Refusing**—if I refuse (the participle expressing a condition, not a fact a Latin idiom)

453 **Hazard**—risk danger **Due alike**—*ie*, both honour and hazard are equally due to a king

454-5 **And so much to him due, etc**—and as he sits high honoured above the rest, so much more of hazard (is) due to him (than to the rest), *ie*, because of his exalted position as leader, he must be prepared to run greater risks and encounter greater dangers than his humbler followers

456 **High**—adv, highly

457 **Terror of Heaven**—(abstract for concrete)=you who cause terror in Heaven **Intend**—bend your attention to, like the Latin "*animum intendere*" attentively consider

458 **Here**—Hell

460 **If there be, etc**—whether there be, noun sentence after *intend*

461 (1) **Respite** (2) **deceive** (3) **slack**—(1) give temporary relief from, (2) delude us into imagining the pain to be less, (3) slacken, diminish

462 **Ill mansion**—evil dwelling-place, (*mansion*, from Latin *maneo*, to abide, remain, means an 'abode,' whether a house or region) **Intermit**—miss, omit

464 **The coasts of dark destruction**—the borders or regions of Chaos

466 **Partake**—share

LINES 466—520 The effect of Satan's speech, and the dissolving of the Council

467 **Prevented**—"prevent" means, (1) originally to go before, precede (Latin *prae*, before, and *venio*, to come) (2) in modern English, to hinder, stop one from doing something Here *prevented* seems to have both these meanings, Satan rose before anyone had time to reply (preceded them), and so hindered the making of any reply

468 **Prudent**—(being) prudent cautious **From his resolution raised**—owing to the resolve he had expressed **Raised**—qualifies *resolution*, and has the same meaning as in such phrases as, He raised an objection *ie*, he gave utterance to, expressed,

an objection (Another way of taking it is to attach *raised* to *others*, in which case the meaning would be, Lest others, roused or excited (to courage) by Satan's example and resolve)

469 **Offer**—offer to undertake undertake

470 **Erst**—just before a little previously once

471 **So refused**—having been refused in this manner **In opinion**—in public opinion in the esteem of their fellows

472 **Cheap**—cheaply easily **High repute**—the noble fame or glory (*viz*, of undertaking the perilous adventure)

473 **Through hazard huge**—at very great risk **Earn**—deserve by labour and risk “win dear,” or at great cost, in contrast to their “winning cheap”

474 5 **Dreaded not more, etc** —*ie*, they feared his refusal as much as they feared the adventure **His voice forbidding**—his voice forbidding (them to undertake the adventure) *ie*, his refusal

477 **Remote**—at a distance

478 **Awful**—in its literal sense of “full of awe”

480 **Nor failed they to express**—and they did not fail to express, *ie*, they did express **How much they praised that**—how much they praised (him, or, the fact) that

481 **Despised**—thought lightly of did not value

482 **Neither**—This word suggests a comparison, which is not expressed but implied, between bad angels and bad men and the sentence may be paraphrased thus—‘just as bad men do not lose all their virtue, so *neither* do the spirits damned lose all theirs’ **Dmned**—the word *lit* means simply ‘condemned’, which is a fuller form of the same word, but it is now restricted to its strictly theological sense, condemned to eternal punishment, lost

483 **Lest bad men should boast**—An elliptical construction supply some such words as, ‘I say this,’ ‘I make this statement’, thus, ‘I say this (*viz*, that spirits damned do not lose all their virtue) lest bad men should boast’, etc —*ie*, should think they are superior to devils in Hell because they can shew some apparently good deeds

484 **Specious**—plausible good in appearance **Which glory e cites**—(*which*, antecedent *deeds*) Which (deeds) are

prompted by (the love or hope of) glory, and by close ambition, etc

485 **Close ambition varnished o'er with zeal**—secret, hidden ambition, concealed by a show of zeal or enthusiasm for the public good That is, these deeds which appear to be due to the highest motives, are really due to secret personal ambition which is carefully disguised under a great show of pious zeal (**Varnished**—painted)

486 **Doubtful consultations dark**—then puzzling, perplexing and evil consultations

488 495 “The simile used in (these) lines is considered one of the most beautiful ever penned The images are not more pleasing in nature, than refreshing to the reader after his attention to the foregoing debate” (Dr Newton) The comparison is between the joy of Satan’s followers after their “doubtful consultations dark,” and the joy of the fields, and birds and bleating herds, when the setting sun shines out brightly on them after a day gloomy with clouded sky threatening snow or shower

488 **As**—The simile runs thus —*As* the fields revive, etc., if the radiant sun extend his evening beam, when the dusky clouds o’erspread heaven’s cheerful face, so they rejoiced in their matchless chief after their “doubtful consultations dark”

488 **Dusky**—dark-looking

489 **While the north wind sleeps**—*i e*, while it is calm for the north wind, when it blows, clears the sky of clouds

490 **Heaven’s cheerful face**—the sky which was sunny and bright before the dark clouds covered it **Lowering element**—the dark, threatening clouds hanging low (called *element* because made of one of the four elements, water)

461 **Scowls snow or shower**—*To scowl*=to frown, look angry and threatening, and it is an intransitive verb Here it is transitive and governs *snow* and *shower* as objects We may take these words as a kind of cognate object of *scowl*, as the “snow” and “shower” are a sort of expression of the ‘scowl’, and the sentence is equivalent to ‘scowls a scowl (which scowl consists of snow and shower)’ The simple meaning is that the heavy, dark clouds hung over the darkened landscape threatening a snow-storm or rain

491 **Darkened landskip (landscape)**—the country beneath darkened by the shadow of the overhanging cloud *Landscape* = the appearance of any tract of country visible at one time, a view and then, the picture of such a view

492 **If chance**—if by chance **With farewell sweet**—bidding good bye tenderly before he sets

493 **Extend his evening beam**—stretch out over the landscape as he sets his beams (which at that time are horizontal) **Fields revive**—look fresh and glad again

494 **Their notes renew**—begin to sing again **Bleating herds**—"Herd" is generally used of a collection of cattle, and "flock" of a collection of sheep, while the cry of cattle is called "lowing" and that of sheep "bleating." We should expect, then, either "bleating flocks," or "lowing herds." Milton probably, however, uses *herds* in a general sense, including both sheep and cattle

495 **Attest their joy**—bear witness to, give proof of, their joy. It is the sound made by the herds that bears witness to, or proves, the joy they feel, so *attest* really refers to *bleating* "the bleating (of the herds) attest (s) their joy." **That**—so that (hill and valley rings or resounds to the sound of the birds singing and the herd's bleating) **Rings**—the verb is singular, and the subject, *hill and valley*, plural. In *Book I*, 139, we also have a similar case, "mind and spirit remains," but there the singular verb is justified by the fact that "mind and spirit" may be regarded as one. Not so here, for *hill* and *valley* are two different things. This irregularity is common in Shakespeare

497 **Firm concord holds**—maintains unvarying agreement

497-8 **Men only disagree, etc**—of rational creatures (it is) only men (who) disagree. Milton was thinking of the political struggle which lasted the greater part of his life—England being divided into two warring camps, Cavaliers and Roundheads, and his own party divided into Presbyterians and Independents and many minor factions. But he seems to forget the war in heaven, that figures so largely in his poem—bad angels fighting against good

478-9 **Though under hope, etc**—though men (live) under (or in) the hope (of obtaining) God's gracious favour (*viz*, eternal life)

499 **Grace**—A theological term “The grace of God” means (1) the goodwill or favour of God shewn to men (2) the effect of that goodwill on the recipient, the influence of God on the human mind, shewing itself in spiritual strength Here it means the still further effect of God’s goodwill, the gift of eternal bliss **God proclaiming peace**—though God proclaims peace Milton was perhaps thinking of the song of the angels who announced the birth of Christ to the shepherds, “Glory to God in the highest, peace on earth, goodwill toward man” (*Luke, II 14*)

501 **Cruel wars**—Milton had lived through the Civil War between the Parliament and King Charles I

503 **Which**—the antecedent of *which* is the following sentence, “As if man had not hellish foes,” etc., *i e*, the fact that man has so many infernal enemies, “might induce us to accord” **Induce us to accord**—persuade us to live in agreement

504 **Hellish foes**—devils **Enow**—enough **Besides**—as well as human foes

506 **The Stygia council**—so called from the Styx, a fabled river in the infernal regions according to Greek mythology The word *Styx* means “hatred,” and so Stygian is a suitable word for a council that had been devising such malicious plots against God and mankind (See Note, 577)

507 **Grand infern l peers**—the great lords of Hell

508 **Midst**—in their midst **Paramount**—a feudal term, meaning the supreme lord, who is superior to the other feudal lords (From Old French, *paramont*, at the top from Latin *per ad montem*)

508 **Alone the antagonist**—able alone, without help, to oppose God

511 **God-like imitated state**—magnificence in imitation of that of God

512 **Globe**—generally explained as a circle but Milton probably meant a hollow sphere, as angels by their nature could cluster in globes, cubes or other figures **Fiery Ser phi**—the epithet *fiery* is appropriate, as Seraph in Hebrew probably means “burning,” (See Note, *Bk I*, 129)

513 **Emblazonry**—heraldic devices on their shields and standards see Note, *Bk I*, 539 **Horrent**—bristling, and dreadful see Note on *horrid*, *Bk I*, 563

514 **Their session ended**—(governed by *of*)—their session (which was) ended **Bid cry**—commanded to proclaim

515 **The great result**—the great plan decided upon (*viz*, the ruin of mankind) Construction ‘Then they bid cry, with trumpets’ regal sound, the great result of their session ended’)

516 **Toward the four winds**—*viz*, in every direction, north, south, east and west **Cherubim**—see Note, *Bk I*, 129

517 **Alchymy**—a mixed metal like brass, supposed to have been invented by the Mediæval alchemists Here it means trumpets made of this metal *Cnf* “metal” in *Bk I*, 540

518 **By herald’s voice explained**—*explained* agrees with *alchymy* The Cherubim blew the trumpets, and then the heralds explained to the crowd what the trumpets meant, *viz*, the decision arrived at by the council **Hollow abyss**—Hell

520 **Returned them loud acclaim**—answered them (*viz*, the Cherubim and heralds) with a shout of joy, and applause

LINES 520—62 The occupations of Satan’s followers while he was away on his expedition to the new world

521 **Thence**—in consequence of (this proclamation)

521-2 Their minds being by this news more at ease and lifted up to some extent by hope, even though that hope was false and presumptuous

522 **Ranged**—‘arranged’ in their ranks in parade order

523 **Disband**—break up their military formation “fall out,” to use the military term **Several**—separate

524 **Sad choice**—As all the possible “ways” in Hell were “sad,” the choice of any one of them was of necessity a *sad choice*—‘a choice of evils,’ as we say

525 **He may likeliest find**—he may (be) most likely (to) find

527 **Irksome**—wearisome

528 **Sublime**—high up at a great height This is the *lit* meaning of Latin *sublimus* whence we get the usual, secondary meaning of lofty, grand

528 9 An example of the figure of speech called chiasmus (a reversal of the arrangement of words previously observed) for the *second* clause in l 529, "in swift race," corresponds with the *first* in 528, "part on the plain" while the *first* in 529, "upon the wing," goes with the *second* in 528, "in the air sublime" Put in the proper order the two lines would read, 'Part contend in swift race on the plain, and part contend upon the wing sublime in the air' (A good example of chiasmus is Christ's saying in *Matthew, VIII*, 6, "Give not that which is holy unto the dogs, neither cast your pearls before the swine, lest haply they" (*ie* the swine) "trample them under their feet, and" (the dogs) "turn and rend you"

530 **The Olympian games**—the famous Greek contests, held every fifth year at Olympia in Elis (Greece), in honour of the Olympian Zeus They included foot races, chariot races, wrestling matches, boxing contests, and various other trials of strength and skill **Pythian fields**—similar games held near Delphi, in honour of the sun-god, Apollo, called *Pythian* after the Python, the great serpent slain by Apollo

531 **Part curb their fiery steeds**—*ie*, ride on horseback (*curb*=check, control) **Shun the goal**—this refers to the chariot races The chariots had to go round the goals, which were posts, and the charioteers drove as close to the goal as possible, to save time *Shun*=just miss, avoid very closely

532 **Fronted brigades**—brigades formed in battle array (see Note, *Bk I*, 563) (Accent on the first syllable, as in *Bk I*, 675)

533-538 The simile is a comparison between the athletic contests of the fallen angels and the strange appearance of the *aurora borealis* in the sky, which in old days was supposed to portend wars, and which to the fanciful mind sometimes has the appearance of armies fighting in the sky As the former comparison to the Olympian games emphasised the ardour of the fallen angels in their sports, this comparison emphasises the vast space occupied by them The *aurora borealis*, or Northern Lights, appears mostly in northern latitudes, and is supposed to

be due to electrical disturbance. It appears as palpitating and moving beams of light, stretching over the sky at night the movement suggesting the marching of lines of troops. When Jerusalem was about to be besieged by the Roman armies under Titus, the Jewish historian, Josephus, says that 'before sunsetting chariots and troops of soldiers were seen running about among the clouds'—The simile runs thus—'As armies rush to battle in the clouds, etc., (534), so the fallen angels contend on the plain and in the air' (528).

533 **To warn proud cities**—see above Note

535 **Before each van**—part of the simile, and referring to the phantom knights in the clouds. **Each van**—the foremost part of each opposing army.

536 **Prick forth**—ride forth to *prick*=lit to *spur* (their horses). **Airy knights**—knights that appear in the air and seem to be made of air (According to the usage of feudal warfare, before the battle joined, champions from each army would ride forth and engage in single combat). **Couch their spears**—place their lances in rest, the posture of attack. The "rest" was a projection on the breast armour which helped to support the heavy lance held out horizontal in the charge.

537 **Till thickest legions close**—the knights engage in single combat) until the regiments of the main armies join in battle. **Feats of arms**—deeds of military prowess (*Fiat* is from the same root as *fact*).

538 **Welkin**—the sky the place of clouds (From Anglo-Saxon *wolcen*, a cloud).

539 **Typhœan**—gigantic, from Typhœus, or Typhon—see Note, *Bl.* I, 199. **More fell**—qualifies *others*: others more fell than those who engaged in the friendly contests (528 533). **Fell**—fierce, cruel.

542 6 **As**—introducing the comparison to Hercules in his rage and agony. **Alcides**—Hercules, whose grandfather was Alcæus. After conquering a city of Bœotia called Cœchalia, Hercules sent to his wife Deianira for a white robe in which to celebrate his triumph. His wife, in a fit of jealousy because of the daughter of the king of Cœchalia, whom Hercules had captured, dipped the shirt in the blood of Nessus, whom Hercules had slain with arrows poisoned with the blood of the serpent

Python When Hercules put on the poisoned robe, it burnt his flesh, and stuck so close that he could not tear it off without tearing the skin also Maddened with pain, he tore up great pine trees by the roots, and threw his attendant, Lichas, who had brought him the poisoned shirt, from Mount Oeta into the Euripus, the strait between Eubœa and the mainland of Greece

542 **From Æchalia crowned, etc**—coming from Æchalia crowned in honour of his victory

543 **Envenomed**—poisoned

544 **Through pain**—in consequence of the pain he felt
Thessalian pines—pine trees of Thessaly, part of Greece

546 **Euboic sea**—Euripus, the strait between Eubœa and Greece

547 **More mild**—contrast, *more fell*, 539

548 **Retreated**—having retired having gone into retreat

549 **To**—to the accompaniment of

550 **By doo of battle**—by the arbitrament of arms
decision of war

550 1 **That fate, etc**—that fate should (be able) to enslave free virtue to force or chance *ie*, that force or chance should be allowed by fate to conquer the valour of free-will beings (*Inthral*=to make a thrall, or slave to enslave)

552 **Partial**—*ie*, to themselves, as for example when they claimed virtue for themselves, and attributed their fall to fate, force, or chance, instead of to their own sin

553 **Could it less**—could it (do) less

554 **Suspended Hell**—kept Hell in a state of breathless attention, charmed with the music This is an example of pathetic fallacy see Note, l 788

555 **Took with ravishment**—seized with ecstasy, or intense pleasure **More sweet**—discourse is described as “more sweet” than music, because (see next line) discourse pleases the soul, the higher nature, while music pleases only the senses, or lower part of human nature

556 ‘For eloquence (charms) the soul, (while) song charms (only) the sense’

557 **Retired**—qualifies *hull*

558 **Elevate**—elevated (See Note to *Bk I*, 1) **High**—(adverb) in a lofty manner

559 60 These two lines may, in a sense, be called onomatopoeic for by repeating the words of the first line in the second, but in reversed order and with an epithet attached to each, Milton well illustrates the *wandering mazes* of the angel's discourse, as they went backwards and forwards from one argument to another without coming to any final conclusion. The subject of their discussion has been the great subject of discussion in philosophy and theology since men began to discuss at all, and it still remains unsolved—the subject, namely, of free will and determinism. How far is the will of man free? How far is it determined by forces outside his control? How can God foreknow all things, and yet man's action always be free, and so responsible? In *Bk III*, (80—134) Milton's presents his answer to these questions, making God explain the mystery to listening Heaven but to many minds even Milton has "found no end" to it.

559 **Providence**—God's *providing* care for His creatures, involving knowledge of their future. **Foreknowledge**—('knowledge before hand') God's complete knowledge of all that will happen in the future. **Will**—man's free-will how far it is free, and how far determined. **Fate**—destiny, the power that determines all men's actions and lives, so, just the opposite to free-will.

560 The epithets in this line emphasise the contradictions involved in the subject. God's "foreknowledge" is *absolute* and "fate" is irrevocably *fixed*, and yet man's "will" is *free*.

561 **End**—final conclusion solution of the problem. **Wandering mazes**—mazes (labyrinths) in which the mind wanders (lost). This is an example of hypallage, or transference of epithet. *Cnf* "working day" (a day on which we work).

563 **Final**—qualifies both the nouns, "(final) happiness and final misery." According to the Epicurean philosophers, "final happiness" meant the *summum bonum*, the highest good, the final object of all our exertions. *Final misery* is the opposite, perfect or absolute misery.

564 **Passion and apathy**—feeling and absence of feeling. (Both words come from the same Greek word meaning 'feeling' *passion* meaning strong feeling or emotion of any sort, and a

(*a*=not) insensibility or indifference This *apathy* was taught by Stoic philosophers to be the most perfect state of existence—a state of mind like the Buddhistic Nirvana while the Epicureans taught that the greatest happiness came from the cultivation and indulgences of the feelings

565 **Vain wisdom all, etc**—In his youth Milton evidently studied classical philosophy closely and took pleasure in abstruse metaphysical discussions In his *Comus* (written about 1634) he wrote

“How charming is divine Philosophy !
Not harsh, and crabbed, as dull fools suppose,
But musical as is Apollo's lute,
And a perpetual feast of nectared sweets,
Where no crude surfeit reigns ”

But as he grew older, the Puritan in him became dominant, and, while still feeling its charm, he came to regard philosophy as a dangerous study and a treacherous guide, religious truth as revealed in Scripture being the only true philosophy So here, while he describes the benefits derived from it, he describes it as *vain wisdom* and *false philosophy*

566 **Sorcery**—magic delusion **Could**—(it) could

566 7 **Charm pain**—charm pain (away)

568 **Fallacious**—deceptive false **Obdured**—hardened stubborn

569 **Triple steel**—armour made of three thicknesses of steel *Cnf* the phrase of Horace, the Roman poet, in one of his “Odes”—when he says that the man who first sailed out to sea must have had his breast bound with “triple brass” (*æs triplex*) Both he and Milton mean courage, endurance

570 **Another part**—(predicate—*hend*, 573) **Gross**—large

571 **Wide**—far and wide in all its extent (adv)

572 **If perhaps**—(to discover) whether by any possibility **Clime**—region (same as ‘climate’)

573 **Yield them**—provide them with **Easier**—more comfortable less painful

574-5 **Be d their march**—direct their march, or course

575 **Four ways**—four (different) ways **Disgorge**—pour

576 **Baleful**—"full of bale," or evil

577 83 The Greeks held there were five rivers in Hell, named appropriately Styx (hate), Acheron (sorrow), Cocytus (lamentation), Phlegethon ('rage'), and Lethe (oblivion) Milton gives the names, and their literal meanings

577 **Styx**—see Note, l 506 It was supposed to flow round Hell nine times According to some writers, there was a real river called Styx, in Nonacris, Arcadia, the waters of which were poisonous and bitterly cold

578 **Acheron**—there was a river of this name in Threspiotia, in Epirus Homer called it a river of hell, from the dead appearance of its waters and succeeding poets have adopted the idea **Of sorrow**—(the flood) of sorrow

579 **Cocytus**—a river of Epirus (Greece) It was called a river of hell from its name (lamentation or weeping), its unwholesome water, and its nearness to Acheron

579 80 **Named of lamentation, etc** —'named (because) of (the) lamentation loud (which was) heard'

580 **Rueful**—sorrowful **Phlegethon**—*lit* 'burning' from Greek *phlegetho* hence, as fire is the accepted symbol of anger, the river of "rage"

581 **Torrent**—rushing rapidly used in modern English only as a noun—a torrent—a rapidly rushing stream

583 **Lethe**—oblivion, or forgetfulness (see Note, *Book I*, 266, "oblivious pool" *II*, 74, "that forgetful lake") In the Greek Hell there was only a *river* of forgetfulness, in Milton's Hell there is the river and the *lake* of forgetfulness—There was a real river called Lethe in Africa, near the Sytes, which runs underground for some way and then rises again to the surface possibly the name and the legend arise from this temporary disappearance of the real river

583-4 **Rolls Her watery labyrinth**—either, (1) 'rolls (through) her watery labyrinth,' the labyrinth being the winding channels of the river, or (2) as it stands, *rolls* governing *labyrinth* as direct object in which case the labyrinth means the tortuous

waters of the river itself A *slow* (582) stream, winds and meanders much more than a rapid one **Whereof who drinks—** whoever drinks of it

590 **Thaws—**melts **Gathers heap—**gathers (into a) heap.

590-1 **Ruin seems, etc** —seems (to be the) ruin of (an) ancient pile (or building)

592 **Serbonian bog**—Lake Serbornis, on one of the eastern banks of Nile It was often filled with sand blown into it from the surrounding hills, when it had the appearance of solid land, but was really a treacherous bog Diodorus Siculus says, "Many of those who were ignorant of the peculiarity of the place lost their way, and disappeared with whole armies"

593 **Damiata**—Damietta, a town in Egypt, near the easternmost mouth of the Nile, to which it gives its name **Mount Casius**—Cape Kareroon, on the Egyptian coast farther east

594 **Parching**—burning drying by heat

595 **Frore**—an old form of the participle "frozen" (*Cnf* the German *gefroren*) **Cold performs the effect of fire**—It is well-known that the effect of intense cold on animal and vegetable substances is very similar to that of intense heat In the Arctic regions, for example, if the hand touches naked iron, the skin blisters or is peeled off *Cnf* a passage in *Ecclesiasticus*, one of the Jewish Apocryphal books—"when the cold north wind bloweth, it devoureth the mountains, and burneth the wilderness, and consumeth the grass as fire" (Ch xlii)

596 **Harpy-footed furies**—The *Furies* were the avenging deities, supposed to be the personification of the torments of an accusing conscience Homer represents them as the inhabitants of Erebus (the infernal regions of darkness), where they remain quiet till they are called into activity by some curse pronounced on a criminal They inflicted vengeance for crimes on earth by wars, pestilence, and the secret stings of conscience They were represented with a terrible aspect, black and bloody garments, and serpents for hair, and carrying burning torches and whips of scorpions In Hell they sat round the throne of Pluto, the god of the dead, as his ministers of vengeance The Romans called them *Furiæ* and *Diræ*, the Greeks *Erinnyes* and *Eumenides* **Harpy-footed**—with feet like those of the Harpies, *ie*, with crooked bird-like talons The "Harpies" (or Harpylæ) were winged monsters,

with women's faces and vultures' bodies, and their feet and hands armed with sharp claws. They gave forth a horrible stench, and spoiled all they touched with their filth. They plundered Æneas during his voyage to Italy, and prophesied many of the calamities which befell him. **Haled**—dragged with violence now written and pronounced, "hauled."

597 **At certain revolutions**—at certain regular intervals of time *z.e.*, they would be burning in fire at one time, and then after a certain period frozen with cold, and taken back again to the fire, and so on. (See lines 598-9) **The damned**—the souls eternally lost, (see Note, l. 496). Milton is here anticipating, as at this time man was only just created. He probably derives his idea of torture by cold as well as heat, from Dante's *Inferno*, the lowest circle of whose Hell is solid ice.

599 **E tremes**—of heat and cold. **By change more fierce**—made more fierce by the interchange of one with the other—from heat to cold, and cold to heat.

600 **Starve**—(transitive object, *warmth*). To *starve* means (1) to be very cold, (2) to suffer from extreme hunger. In modern English it has the second meaning, though colloquially (*e.g.*, in the Lancashire dialect) it is still used for suffering from cold. Here it means, "to make to suffer intense cold." Perhaps Milton had Shakespeare's words in mind—

"To bathe in fiery floods, or to reside
In thrilling regions of thick ribbed ice"

(*Measure for Measure*)

601 **Ethere l warmth**—according to Aristotle, Ether is the fifth element. Of it winds and stars are composed, and it is the cause of animal heat. (See Note, *Bk I*, 45). So, *soft ethereal warmth* means the pleasant natural heat of the (disembodied) soul.

602 **Pine**—waste away.

603 **Periods of time**—(for fixed) periods of time.

604 **They**—It is not quite clear whether *they* refers to the "damned" (597), or to the "adventurous bands" of Satan's followers. Perhaps it is better to understand the former, in which case lines 596--614 describe how lost human souls would suffer in Hell in the future, after Satan had accomplished his diabolical scheme of ruining man.

605 **Their sorrow to augment**—the apparent nearness of escape from their sufferings by oblivion increased the sufferings a refinement of torture

609 **And so near the brink**—an elliptical phrase, meaning, *And (they were) so near the brink* (of the water that our pity for their sufferings cannot but be increased by the thought of their nearness to escape from them) *Cnf* the phrase, 'And so young, too,' often used to express pity and astonishment at the death of some young and promising person *Brink*, here, means the surface of the water, nearest to one looking down upon it from a boat above

610 **Withstands**—opposes (their attempt to drink)

611 **Medusa Gorgonian**—Medusa was one of the three Gorgons, monsters of Greek mythology. They were sisters, daughters of Phorcys and Ceto, two were immortal, but Medusa, being mortal, was killed by Perseus. Instead of hair they had coiling serpents on their heads, "their hands were of brass, their wings of the colour of gold, their body was covered with impenetrable scales, and their teeth were as long as the tusks of the wild boar, and they turned to stones all those on whom they fixed their eyes." Perseus gave Medusa's head to the goddess Athena (Minerva), who fastened it on her ægis, or shield, and with it turned all who looked on it into stone.

612-13 **Flies all taste**—flies (from) all taste (Milton means there is no forgetfulness in Hell, memory being one of the tortures of the damned) **Wight**—being person

614 **Tantalus**—a king of Lydia, punished in hell for the theft of nectar and ambrosia from the tables of the gods (according to some authorities). His punishment consisted in his being inflicted with insatiable thirst and "being plunged up to his chin in a pool of water, which, however, flowed away from him whenever he tried to drink it. From his name we get the word *tantalise*, to tease by offering something desirable and then snatching it away.

615 **Shuddering horror**—by hypallage the epithet *shuddering* is transferred from *hands* to the *horror* they feel. **Aghast**—struck with great fear or horror.

616. **First**—for the first time

619. **Dolorous**—melancholy, sad

620 **Many a frozen**—supply “Alp” **Alp**—great mountain
The Alps are the highest mountains in Europe

621 A fine example of onomatopœia, the words of the line being all monosyllables and heavily accented, a pause has to be made after each one, and the time and labour in pronouncing the line impresses on the mind the tediousness, roughness and difficulty of the journey **Shades of death**—An echo of the Biblical expression, “the valley of the shadow of death” (*Psalm XXIII, 4*)

623 **For evil only good**—only good for evil *i.e.*, only fertile for the production of evil objects (An example of oxymoron)

624 **Life dies, death lives**—Another example of oxymoron All living things die, and only death exists or reigns **reeds**—gives birth to produces (Governs *things*)

625 **Perverse**—perversely (*adv*) in a perverse manner, the very opposite to what is normal **Monstrous**—distorted, abnormal unnatural **Prodigious**—huge, immense

626 **Inutterable**—unutterable that cannot be described

627 **Feigned**—imagined

628 **Gorgons**—see Note, l 611 **Hydras**—The *Hydra* was a fabulous monster, a water-snake with nine heads, of which the middle one was immortal Hercules slew it in one of his labours **Chim ras**—the Chimera was a terrible dragon in Lycia, that breathed fire, and had three heads—a lion's, a goat's and a serpent's Bellerophon, mounted on Pegasus, the flying horse, put an end to it

LINES 629—1055 —Satan's journey through Hell and Chaos to the newly created world.

629— 70 —Satan's counter with Sin and Death.

629 **Adversary**—the Hebrew word, Satan, means *adversary* (see Note, *Bk I, 82*)

630 **With thoughts, etc**—‘inflamed with thoughts of highest design, (most ambitious purpose)

631 **Puts swift wings**—provides himself with wings, angels having great powers of transformation (*Cnt Bk I, 789*)

423-30) **Gates of Hell**—These were in the vaulted roof of Hell, beneath Chaos

632 **E plores his solitary flight**—*Flight*, here, must mean the course he had to fly

633 **Scours**—runs quickly along (To *Scour*=*lit* to clean (metal) by rubbing hence, to run quickly over a surface)

634 **Shaves**—just touches (To *shave*=*lit* to cut in thin slices to cut off hair with a razor, so, to skim the surface) *Cnf* the colloquial expression, “a close shave,” meaning a narrow escape **The deep**—here, seems to mean the level surface of the lake or dry land of Hell Satan flies low first over the surface with horizontal wings

635 **Concave**—(adj used for noun) see Note, l 434, “this huge convex,” and Note, 406

636—643 “A majestic simile, comparing Satan with outstretched wings to a fleet of the largest ships then known—the Indiamen The length of their voyage suggests the idea of the distance of Satan’s expedition”

636 **Descried**—seen made out (qualified by the adverbial phrase “far off at sea”)

637 **Hangs in the clouds**—*i.e.*, seen far off on the horizon, where sea and sky often appear indistinguishable, the fleet seems to be hanging in the clouds or an **Equinoctial winds**—the trade-winds, which blow within 30° north and south of the equator The equator is called the equinoctial line, because when the sun is above the equator, day and night are equal (Latin, *æques*, equal, and *nox*, night) (See Note, 640)

638 **Close sailing**—This phrase may here have two meanings (1) Sailing close to the wind, that is almost straight against the wind This is the strict nautical meaning of the term, and it suits the context, as it well expresses the laboriousness of Satan’s flight (*Cnf* *stemming*, also, l 642) (2) (The ships) sailing close together This would emphasise the fact of the oneness of the fleet, as compared to the single person flying The first interpretation is the better **Beng la**—Bengal Milton is thinking of the fleet of East Indian merchant-ships (“Indiamen,” as they were called), that sailed from India regularly, bringing the merchandise of the East India Company to England

639 **Ternate and Tidore**—two of the Molucca Islands in the Indian archipelago, famous for their spices

640 **The trading flood**—the ocean over which the trade-winds blow. The trade-winds were so-called because, blowing steadily at certain seasons of the year, they were utilised by trading vessels plying between East and West, in the days of sailing ships (see Note, 637)

641 **Ethiopian**—(supply "sea") the Indian Ocean. **The Cape**—the Cape of Good Hope, South Africa. Of course in those days, two centuries before the Suez Canal, this was the only sea-route from India to England

642 **Ply**—sail. **Stemming nightly toward the pole**—*ie*, toward the South Pole, directed at night by the stars, especially the Southern Cross. The word *stemming* suggests laborious effort, the word generally being used in the phrase "to stem the current, or steam," *ie*, to go against the current. *Nightly*—at night. Prof. Masson quotes an instructive note on this phrase from Callender's MS notes on *Paradise Lost*: "To understand this, we must remember that ships coming from the East Indies towards the Cape of Good Hope, have the great Ethiopian Sea open to the south of them, and generally for fear of falling in with the land during the night, by reason of the great currents that run in these seas from the South Pole, they keep off to sea towards the south. Therefore, as Milton justly expresses it, they are obliged in this course to *stem* these currents which set from south to north." The simile, therefore, not only expresses the huge size of Satan flying, but the laborious difficulty of his flight (see Note, 638)

644 **Hell-bounds**—the boundaries of Hell. **Horrid**—see Note, *Book I*, 563

645 **Thrice threefold the gates**—*ie*, there were nine gates, one in each wall. see Note, l 436. **Folds**—folds, or leaves, of the doors or gates. gates

646 **Adamantine**—see Note, l 436

647 **Impaled**—surrounded as with a paling or fence. **paled in**, enclosed

648 **A formidable shape**—*viz*, Sin and Death. Sin is described in 650-666, Death in 666-676

650-1 **Fair, but ended foul**—An allegory of the appearance of sin during and after temptation. A sin, before it is committed, often appears "fair" and innocent and attractive; after it has been committed, it appears to the sinner in its true colours, "foul."
Scaly fold fold or coil covered with scales, as a snake

652 **Voluminous**—having many rolls or folds huge

653 **Mortal sting**—a sting causing death deadly (See *Book I*, 2, "mortal taste")

654 **A cry of Hell-hounds**—a pack of infernal dogs. A *cry* is a hunting term for a pack, or herd, of hunting dogs. Dogs are said to be "in full cry" when they have found the scent and are following it up barking.—These Hell-hounds, offspring of sin, typify the individual sins which are expressions in actual fact of the abstract idea, sin, or the evil and often terrible consequences of sin (see Note, 802)

655 **Cerberean ouths**—mouths like those of Cerberus, the three-headed (or according to some, fifty-headed) watch dog of the infernal regions. He guarded the gate, and prevented the living from entering, and the dead from leaving, Hades. When Orpheus visited Hades to recover his wife, Eurydice, he lulled Cerberus to sleep with his lyre, and Hercules dragged him from Hades when he went to redeem Alceste.

655 6 **Rung a hideous peal**—*i.e.*, their continuous and repeated barking sounded like the ringing of a hideous (harsh, unmusical) peal of bells. The comparison of dogs barking with bells ringing is implied in the hunting term, "the *chiming* of the dogs," and in the common description of the baying of a great hound as a *bell* like note.

658 **Kennel**—use it as a kennel lodge. A dog's kennel is the wooden box or house in which it is kept.

659 60 **Far less Scyll**—*i.e.*, 'the dogs which vexed Scylla were not so abhorred or detestable as the offspring of sin.' Scylla was a nymph, who became the victim of the arts of Circe, the great enchantress, who poisoned the waters of the fountain where Scylla was wont to bathe, so that, when she entered them, she was transformed into a hideous monster, the lower part of her body becoming horrible dogs which never ceased barking. In her terror, she flung herself into the sea on the Italian side of the

straits of the Messina, and became a mass of dangerous rocks (or, according to some, a whirlpool) The legend probably arose from the waves in a storm roaring amongst these rough rocks, suggesting a pack of dogs barking At the other, the Sicilian, side of the Straits of Messina, was Charybdis, a whirlpool, and it was very difficult to steer through the narrow passage in such a way as to avoid the danger of the rocks one one side, without being caught in the whirlpool on the other (See Note, l 619 20) Hence the Latin proverb, *Incidit in Scyllam qui vult vitare Charybdim*—"He falls into Scylla who wishes to avoid Charybdis", i.e., in avoiding one danger a man may fall into its opposite

661 **Calabria**—the southern extremity of Italy **Trinacria**—a name of Sicily, derived from the triangular shape of the island **Hoarse**—referring to the harsh roar of the waves on the shore The phrase "*hoarse Trinacrian shore*" is onomatopœic of the roaring of waves on a rocky coast

662 **Nor uglier follow the night-hag**—i.e., and the dogs or monsters that follow the witch as she flies by night are not uglier than (these Hell hounds) **Night-hag**—the witch flying by night (*hag* means, *lit*, an ugly old woman)

663 **Riding through the air**—witches were supposed to ride through the air on broom sticks

664 **Lured**—attracted (a *lure*=a bait, a dummy-bird used in training hawks in falconry a kind of whistle to call the hawk back) **Infant blood**—witches were supposed to eat young children

665 **Lapland witches**—witches of Lapland, near Finland and Greenland in the Arctic regions In Norse or Scandinavian mythology, Lapland was a great region for witchcraft

665 6 **The labouring oo eclipses, etc**—Witches were believed to have the power of attracting the moon by their incantations (*charms*), and of causing eclipses (*Cnf Bk I, 784*) *Labouring moon* refers to the phrase "labours of the moon," i.e., eclipses, used because of the belief in this supposed magical power over the moon's movements

665—673 **The other shape, etc**—i.e., Death Milton's description of Death is famous for its awful and mysterious vagueness He does not attempt to paint any details, but leaves the

readers with a vague but terrifying impression of a misty, shadowy, but fearful presence. This is the best example of what Macaulay calls "the dim intimations of Milton," as contrasted with the realistic and exact descriptions of Dante in his "Divine Comedy." Milton begins by calling Death, a *shape*; then he qualifies this word, vague in itself, by saying it had no shape—a 'shapeless shape'! Then he says this 'shapeless shape' could not be called substance or shadow, "for each seemed either." Further, he does not speak definitely of its head or its crown, but "what *seemed* his head the *likeness* of a kingly crown had on." The final impression is of a black, menacing shadowy presence, the more awful because it is indefinite and vague.

669 **Or substance**—or (which) might be called substance
 670 **For each seemed either**—*ie*, it was difficult to decide whether it was substance or shadow. When regarded as something solid and real (substance) it looked like a shadow, and when regarded as a mere shadow it again seemed substance (solid and real).

671 **Ten Furies**—see Note, l. 596. In classical mythology there were only three Furies; ten Furies are more than three times as terrible.

672 **A dreadful dart**—Death is often pictured, in literature and art, as armed with a deadly dart or spear. **What seemed his head**—the part of the shadow where the head should be (*His*, here, is probably the neuter possessive, (its), as Death has twice been referred to as *it* (667, 670)—a further touch of vagueness, the more definite personification of "he" being purposely avoided).

673 **The likeness of a kingly crown**—what seemed to be a king's crown. Death is often spoken of as a king—the King of Terrors, because of his absolute power over all living things.

675 **As fast**—as quickly 'as Satan'.

676 **Horrid**—terrifying, awful.

677 **What this might be ad** ired—wondered what this might be. (See Note, *Bk* I. 690).

678-9 **God and His Son except, etc.**—The sentence is elliptical for God and His Son, not being created things, cannot be exceptions to the statement in line 679. The sentence really

means, 'He feared no created thing, and he feared nothing at all, except God and His Son'

679 **Nought valued he**—*z e*, he did not value any created thing, or, he valued all created things at nought (nothing *Valued* = counted worth anything respected so, "feared

681 **Execrable**—deserving to be cursed hateful

683 **Miscreated**—deformed, hideous (*mis*, and *create*)
Athwart—across

685 **That be assured**—be assured of that know that for a certainty

686 **Taste thy folly**—(cause put for effect), taste (experience, the fruits or results of thy folly, *viz*, the punishment he would receive at Satan's hands for his folly in trying to stop him

By proof—by proving it in personal experience

687 **Hell-born**—a creature born in Hell

688 **Goblin**—*lit* a wicked fairy here, an evil supernatural being

690 **Faith**—(like *peace*, object of *broke*)

692 **The third part, etc**—see Note, *Book I*, 632-3 Milton takes this idea from *Revelation, Chap XII*, where the "great red dragon, having seven heads and ten horns, and upon his heads seven diadems," means Satan "And his tail diaweth the third part of the stars of heaven, and did cast them to the earth" (verse 4)

693 **Conjured**—joined by an oath in conspiracy The usual meaning of "to conjure", is to call on one to speak on oath, to bind by an oath here it is used in the sense of the Latin *conjurare*, to conspire

696 **And reckon'st, etc**—'and dost thou consider thyself to be one of the spirits of Heaven'

697 **Hell-doomed**—condemned to Hell Death's retort to Satan's "Hell-born" (687)

698 9 **And, to enrage thee more, thy king**—*z e*, 'and, in order that I may make thee more angry, (*I say*) I reign as *thy* king and lord' Death not only claims to reign as king in Hell, but claims even Satan as one of his subjects *Thy*, in 699, is emphatic'

699 **ack**—go back

700 **To thy speed dd wings**—*i.e.*, go back very swiftly increase the speed of thy flight by using wings as well as legs

701 **A whip of scorpions**—a whip made of stinging scorpions (literally), or else simply a very severe and cruel scourge, called a scorpion *Cnf* the word used by Solomon's son, Rehoboam, to the delegates of the people who requested him to rule less severely than his father "And now whereas my father did lade you with a heavy yoke, I will add to your yoke my father chastised you with whips, but I will chastise you with scarpious" (1 *Kings*, XII, 11)

701-2 **I pursue thy lingering**—*i.e.*, I pursue thee lingering, or—thee as thou lingerest

704 **The grisly terror**—*Terror*, abstract for concrete, and effect for cause "one who inspires terror" **Grisly**—terrible, having a horrible and terrifying appearance

704 **In sh pe**—(goes with "more dreadful and deform")

705 6 **Tenfold more dreadful, etc** Milton has described the apparition of Death as sufficiently dreadful (666 676), but now he calls on the reader to imagine something ten times as dreadful

706 **Deform**—deformed (*Cnf miscreated*, 683)

707 **Ince sed**—furiously angry *lit* 'kindled,' like fire

709 **Ophiuchus**—a constellation of stars in the northern hemisphere, stretching over about 40 degrees of the sky called also Anguiteneus or Serpentarius, the serpent-holder The comet "*fires the length*" of the constellation *i.e.*, it is so long that its burning tail appears to stretch all along this big group of stars

710 **His horrid hair**—its (the comet's) bristling and terrifying (see Note, *Book I*, 563) hair The word comet comes from the Greek *kometes*,—"long haired", the so-called "tail" of a comet being compared to long hair streaming behind it as it rushes on *Horrid* has both its meanings here, of bristling and terrifying

711 **Shakes pestile ce and w r**—Comets were dreaded in ancient times (and still are amongst the ignorant classes in India) as mysterious portents, prophesying and even causing calamities on earth The comet of 1910 was supposed by the

ignorant in India to be connected with the death of the King-Emperor, Edward VII (Cf. the similar superstition about eclipses, *Book I*, 596 8) The comparison of Satan to a great comet, therefore, not only represents Satan's splendour and greatness as he faced Death, but also his baneful power

712-13 **Their fatal hands no second stroke intend**—*i.e.*, each of them means utterly to destroy the other with the very first blow **Fatal hands**—probably, by hypallage, *fatal* is transferred from *stroke* to *hands* a "fatal stroke" meaning a mortal, deadly blow

715 **With Heaven's artillery fraught**—loaded or filled with electricity called the "artillery of heaven," from the resemblance of lightning and thunder to the flash and roar of cannon **Rattling**—expresses the sound of the thunder as the clouds advance

716 **The Caspian**—(sea) The Caspian Sea is the great inland sea east of the Black Sea, between Russia, Siberia and Persia. It is subject to sudden storms from the high mountains in its neighbourhood

717 **Hovering a space**—hanging motionless for a short time

719 **That Hell**—so that Hell

720 **Matched**—apparently equal in strength and prowess

721-2 **For never foe**—'For never was either (of them) likely to meet so great a foe (as the other), but (*except* on one more occasion, when both of them would meet and be vanquished by Christ)' Milton tells the story of the meeting of Satan and Christ at the Temptation in his *Paradise Regained*, based upon the story told in the Gospels of Matthew and Luke (see *Matt*, IV, 1-11, and *Luke*, IV, 1-13) The story is that Jesus Christ at the beginning of his ministry, fasted for 40 days in the desert, and at the end of the fast was tempted by the Devil, in three different ways, to grasp at earthly power and glory, instead of doing his redeeming work in the God-appointed way of suffering and death. Christ, "the second Adam," resisted and conquered Satan, in contrast to the first Adam, who yielded and fell. Christ met and conquered *death* in his resurrection (see *Matthew*, XXVIII), which his disciples regarded as the guarantee of the immortality of all believers so that St. Paul could write, just before his own execution in Rome, "Christ Jesus, who abolished death, and brought

life and immortality to light through the gospel" (2 *Timothy*, I, 10)

723 **Had been had rung**—would have been—would have rung

724 **Snaky sorceress**—Sin who is an "enchantress," because of her magical power of evil over men's hearts, and *snaky*, because of her allegorical shape (652¹, and cunning

725 **Fast by**—close to (*Cnf Book I*, 12) **Fatal key**—key of fate (which alone could open Hell-gate)

727 **What intends thy hand**—what does thy hand intend (mean) to do

729 **To bend**—to aim (*Cnf* the phrase, *To bend* one's steps homeward)

730-1 **And know'st for whom For Him, etc**—and (thou) know'st for whom *ie*, although thou knowest for whose advantage it would be if thou didst destroy thy father, Satan it would be for "for Him who sits above," *ie*, it would be only to the advantage of God, thine enemy (Perhaps Milton had in mind the passage in the Epistle to the Hebrews "Since then the children are sharers in flesh and blood, he (Christ) also in like manner partakes of the same, that through death he might bring to naught him that had the power of death, that is the devil, and might deliver all them who, through fear of death, were all their lifetime subject to bondage" (*Hebrews II*, 14-15))

731 **The while**—in the meantime

732 **Ordained his drudge**—ordained (to be) his drudge (slave)

734 **Ye both**—Satan and Death (*Cnf* the passages in the *Revelation*, prophesying God's conquest over Satan and Death *eg*, "And death and Hades were cast into the lake of fire this is the second death, even the lake of fire" (*Revelation XX*, 14) and, "And death shall be no more" (*XXI*, 4) "And the Devil that deceived them was cast into the lake of fire and brimstone (to be) tormented day and night for ever and ever" (*Rev*, *XX*, 10))

735 **Hellish Pest**—Death (*Pest*=plague like pestilence)

736 **These**—supply, 'words'

737-8 So strange (is) thy outcry, and so strange (are) the words (which) than interposest

738 **My sudden hand**—*sudden* may be (1) an adverb qualifying *prevented*—‘my hand *suddenly prevented* (from striking, by thy strange words)’ or (2) an adj qualifying *hand*,—‘my hasty, or suddenly raised, hand being prevented (by thy words, from striking)’

739 **Spares**—forbears (Satan means that Sin’s words have arrested his hand raised to strike, and so the arrested hand forbears to express in deeds (the blow he meant to give Death) what it intended to do (*viz*, destroy Death)

741 **Double-formed**—woman and serpent (650-3)

743 **First met**—although I have never met thee before our present meeting

743 **Phantasm**—phantom apparition

744 **I know thee not**—Construction until I learn from from you who you are and who this phantom is, I do not know you at all, *ie*, you must explain who you are before I can know you **Portress**—(feminine from of *porter*) door-keeper

749 **At the assembly**—*viz*, of “the third part of Heaven’s son’s” (angels), who conspired with Satan against God (692)

750 **Seraphim**—see Note, *Bk* I, 129

753 **Dim thine eyes**—dim (were) thine eyes

756 **Likest**—very like most like

757 **Then shining**—qualifies *countenance then*, in contrast to Satan’s appearance “now,” with “glory obscured” (*Bk* I, 594)

A goddess armed—in apposition to “I,” next line

758 **Out of thy head I sprung**—Milton has adapted the legend of the birth of Athena (Minerva) from the head of Zeus (Jupiter) Zeus, suffering great pain in his head, ordered Hephaestus (Vulcan) to cleave his head open, and at once Athena, the goddess of wisdom, sprang forth fully grown and fully-armed, and was admitted to the assembly of the gods as the chief counsellor of her father The Greek legend was a symbolic way of saying that wisdom came perfect from the mind of God In the same way Milton, in his allegory, teaches that Sin came forth fully

formed from the *mind* of Satan—Satan's sin being the specially intellectual sin of ambition and conspiracy

759 **All the host of heaven**—Rather, that third part of the host which conspired with Satan (See Note, 692)

759—63 **ack they recoiled fraid at first, etc**—an allegorical way of saying that when Satan first proposed rebellion against God, the angels who followed him were horrified and afraid but, as they became familiar with the idea, they became attracted by it, until it became fair and reasonable even to those who at first were most opposed to it. So, in general, the first temptation or proposal to do wrong appears dreadful to an innocent mind but if it is entertained and dwelt on, it becomes attractive, until it leads to the actual doing of the wrong

760 **A sign portentous**—unanimous sign a sign foreboding ill **Familiar grown**—it having grown familiar (to them)

762 **I pleased**—I pleased the “host of Heaven” attached to Satan

763 **The ost averse**—even those who at first were most opposed to me **Thee chiefly**—*ze*, (I won) thee (above all, especially)

763 **Who, full oft enamoured**—who full oft viewing thyself in me (who was) thy perfect image, becomest enamoured (with me), *ze*, Satan saw in Sin a perfect image of himself

767 **A growing burden**—later born as Death (781) This allegory of Sin and Death seems to have been suggested by a passage in the Epistle of St James, which is an accurate history of sin in the human heart “Each man is tempted when he is drawn away by his own lust, and enticed. Then the lust, when it has conceived, beareth sin, and the sin, when it is full grown, bringeth forth death” (*James, I, 14-15*) First Satan is drawn away (from loyalty and obedience to God) by his own lust (his ambitious desires), and enticed (to rebellion) then his ambition produces the fully-grown and matured intention and act of rebellion, Sin and this sin ends in death, the natural consequence of sin, for “The wages of sin is death” (*Romans, VI, 23*)

767 **W r rose**—the war between Satan and his followers against the armies of God under Michael (See *Bk VI*)

768 **Fields**—battle fields battles

769 **For what could else?**—for what else could have happened? *i.e.*, the result was inevitable

770 **Clear**—undoubted decisive **To our part**—(wherein remained) to our part (*i.e.*, party)

771 **The Empyrean**—the highest heaven, supposed to be composed of *pure fire* see Notes, *Bk* I, 45, and II, 1004

772 **Pitch**—highest point (in other connections it may mean the lowest point, *e.g.*, 'lowest pitch of misery')

774 **I also**—I (also fell)

775 **With charge to keep**—This is the weak point in the allegory, for it seems unreasonable and meaningless that God should make *Sin* the guardian of the gate of Hell against the Devil!

777 **Pensive**—sadly thoughtful

780 **Rueful**—painful sorrowful

781 **This odious offspring**—Death

784 **Nether shape**—lower part of my shape, or body

785 **Inbred enemy**—enemy bred in me, enemy produced by myself

788 **randishing**—shaking threateningly

788 **Hell trembled**—An example of what is called 'the pathetic fallacy,' *i.e.*, the way in which human feelings are attributed poetically to inanimate objects (the phrase means, the fallacy or illusion of feeling). For example, when we speak of the *cruel* sea, the *angry* wind, the *frowning* sky, the *melancholy* valley, we mean that the sea looks as if it were cruel, the wind roars and howls as if it were angry, the valley looks as a person would look if he were melancholy, etc.—For other examples, see *Bk* I, 543, II, 554 ("Suspended Hell"), 994 (frighted deep"), 1028

789 **Resounded**—here transitive, object ('Death'), generally intransitive

792 **All dismayed**—qualifies *mother*

794 **Engendering with**—having sexual connection with (intransitive verb) **Rape**—forcible sexual connection

795 **These yellin o sters**—see Note, 654

797 **Hourly born**—sins, *i e.*, individual acts of sin, are committed hourly by men, and all of them are the product of sin, the evil principle

798 **List**—choose wish

801 **Conscious terrors**—terrors of which I am conscious
In the same way, conscious guilt means guilt of which a person is conscious

802 **That**—so that, in consequence **Rest or inter is-
sion none I find**—*Cnf Isaiah, LVII, 20 21*, “But the wicked are like the troubled sea, for it cannot rest, and its waters cast up mire and dirt. There is no peace, saith my God, to the wicked.” The allegory in lines 795—802, seems to refer to the trouble which a man’s actual sins cause him his wrong-doings haunt him, and their consequences constantly return upon him. *Sin* is here the sinner personified, and the hell-hounds the sins he has committed. Some editors, however (*e g.*, Keightley), interpret the yelling monsters as the “mental torments which are the consequences of sin, and they are said to be set on by Death (804), because the thought of death aggravates the sinner’s mental torments” (See Note, 654)

803 **In opposition**—opposite in both its senses—*viz.*, over-against (place), and opposed, hostile

804 **Sets them on**—urges them to persecute me (See Note, 802)

807 **His end with mine involved**—*i e.*, as death is the consequence of sin, when sin ceases death will cease also

808 **A bitter morsel, and his bane**—because the destruction of sin would mean the curse and destruction of death (**Mor-
sel**—*hit* something bitten off a mouthful **bane**—a curse)

809 **That**—*viz.* the end of sin (807) **Fate**—the fallen angels attributed their fall to Fate, and here Sin attributes her destiny to Fate, as if Fate were a power higher than God Himself

813 **Tempered heavenly**—heavenly tempered hardened and made in heaven (see Note, *Bk I*, 285 *ethereal* “temper”) **Mortal dint**—deadly blow

814 **Save He, etc**—*Save* (except) is properly a preposition and should govern the objective case (“save Him”) but here, followed by the nominative *He*, it is a conjunction, and we must

read the sentence thus 'None can resist that mortal dint save (that) He who reigns above (can resist it)'

815 **Subtle**—cunning shrewd

815-16 **His lore soon learned**—soon learned his lesson *ie*, recognised quickly that violence would not pay, but that flattery might His cunning shews itself in his language instead of "Hell born" and "sight detestable," he now speaks of Death as *my fair son*, and Sin as *Dear daughter* Satan saw that he could have these two as his allies instead of foes, by means of flattery and courtesy

816 **Now milder**—(qualifies *fiend*) being now milder or less enraged than he was **Smooth**—adj used as adverb, smoothly courteously

817 **Dear daughter**—the verb is *know* (821) 817—821 are in parenthesis **Since**—conjunction opening the subordinate sentence dependent on the principal, "know, I come no enemy" (821—2) 'since you claim me as your father, understand that I am not your enemy'

818 **Pledge**—Children are sometimes called 'the pledges of love'

819 **Dalliance**—giving and taking of caresses love-play

820 **Through dire change**—because of the dreadful change (follows *sad to mention*)

825 **Pretences**—claims The word originally meant claims, whether false or true but in modern English it always means a false claim ("Armed in our just pretences"—armed to defend our just claims)

826 7 **I go this uncouth errand sole**—'I go alone on this strange, unknown adventure' **Uncouth**—see Note, l 407 **Errand**, cognate object after *go*

829 **Unfounded deep**—bottomless deep the abyss (Chaos) We use *unfounded* metaphorically now, *e g*, unfounded hopes **The void immense**—the huge empty space (of Chaos) See Note, l 406)

830 **Search**—look for **Quest**—search (*Cnf* 'question') The word was used in mediæval romances for a knightly adventure *Cnf* The Quest of the Holy Grail, in the *Morte D'Arthur*, romances on King Arthur and his knights

830-1 **A place foretold should be**—a place foretold (that it) should be *ie*, a place the existence of which was foretold

831 **By concurring signs**—as is evident from signs which agree together Construction 'and (which I conclude), by concurring signs, (to be) ere now created'

833 **Purheus**—borders, neighbourhood, suburbs, environs (old French, *pur*, from, and *allée*, a going)

833-4 **And therein placed race, etc**—*ie*, 'and (to search) a race of upstart creatures placed therein', (*placed*, participle qualifying *race*)

835 **Our vacant room**—the place left vacant in Heaven by the expulsion of the rebel angels **Though more removed**—though placed at a greater distance (from heaven) *Removed*, qualifies *race*

836 **Surcharged**—over-filled

837 **Might hap to**—might happen to (verb) **Move new broils**—stir up new dissensions

837-9 'I haste to know (whether) this, or aught (*anything*) more secret than this, be designed'

842 **The buxom air**—yielding, flexible, elastic air (*Buxom* is from the Anglo Saxon *būgan*, to bow in modern English it generally means lively and healthy, from the notion of moving about easily and with a springy step)

842-3 **Embalmed with odours**—(the air) filled with odours like anything that is embalmed with spices

843 **There ye shall be fed**—*Cnf* Psalm XLIX 14, "Death shall feed on them"

847 **Famine**—hunger **lessed his law**—looked upon his belly as fortunate (inasmuch as it was destined to enjoy such plenty in that good hour) *Maw*—stomach generally used of lower animals

849 **espake her sire**—spoke to her sire

850 **thy due**—by right by (what is) due (to me)

853 **Admittance**—see Notes, 436 and 646.

855 **By living might**—The third edition of *Paradise Lost* reads here *wight*, ('person') instead of *might*, a reading adopted by some editors

856 **To His commands above**—to the commands of Him above

858 **Tartarus**—(see Note, l 69)—one of the regions of the Greek Hell, often used as a name for Hell as a whole. Homer distinguishes between Tartarus (Hell) and Hades (the place of the dead)

860 **Inhabitant of heaven**—(I being an) inhabitant or, (although I am an) inhabitant

861 **Here**—*ie*, (to sit) here

866 **Whom follow** ?—whom (should I) follow (but thee) ?

868 **The gods who live at ease**—Either (1) the angels in bliss (see Note *Bk* I, 116), or (2) the gods of the heathen pantheon, Milton speaking here in the language of his model epic poets of Greece and Rome. Sin naturally adopts the Epicurean view of the gods, as dwelling in bliss in heaven, indifferent to human sufferings

869 **Voluptuous**—in a luxurious, pleasure-loving, manner
esee ns—is fitting for suitable to

870 **Without end**—qualifies *shall reign* (868)

871-2 **The fatal key, sad instrument**—so described because it opened the door of Hell and allowed Satan, and afterwards Sin and Death, to escape and invade our world

873 **Her bestial train**—the lower serpent-like part of her body (651). *Train* means, *lit* anything dragged along so the hinder part of a dress or robe trailing on the ground, a line of vehicles, a number of followers here, the tail or lower parts of Sin

874 **Portcullis**—a strong grating of iron or wood, common in old feudal castles, which could be let down from above by chains and pulleys so as to protect the main gate

875 **Which, but herself, etc**—which not any of the Stygian powers except herself. This line is an allegory of the fact that it was only man's own sin that gave the Devil and death power over an, and that if a man avoids sin, neither the devil nor all his

angels can open the gate of Hell to him to drag him in (*Stygian*—see Note, l 506)

877—885 The versification of these lines is to a great degree onomatopœic, *ie*, it expresses in the sounds of the words and their arrangement, the sense “The *drawing up of the portcullis*, the *sudden shooting of the bolts*, the *flying open of the doors*, and the *accompanying noise*, are not only described but imitated by the laborious motion of the poetic feet, the sudden breaks in the versification, the harsh and discordant sound of the words, heightened by the reiteration of the letter *r*, and then, when they are thrown open once and for ever, the lines flow on with a majestic pomp and swell” For example notice—(1) 877 *The intricate wards*—the trisyllabic first foot expresses by its sound the slow motion (and clicking sound) of the great key turning in the lock (2) the rugged words and jolting motion of 877-8 represent the jarring sound of the bolts and bars opening (3) 879—the full-stop after *unfastens* creates a feeling of suspense in the reader's mind, while the quick movement at the end of the line represents the sudden and unexpected opening of the doors (4) 880-883 note how the harsh-sounding words express the discordant noise of the opening gates

877 **Wards**—the notches in the key corresponding to the intricate mechanism of the lock

880 **Impetuous recoil**—violent spring-back **Jarring**—an onomatopœic word

881-2 **On their hinges grate harsh thunder**—*Thunder* is cognate object of *grate* Note how harsh sounding these words are owing to the *r* and *g* sounds

882 **That**—so that

883 **Erebus**—Hell Erebus was a deity of Hades, in Greek mythology, son of Chaos and Darkness, and husband of Night but the term was often used for Hades itself

885-888 A striking simile to indicate the immense width of the gates They were so wide that an army could pass through them in loose order and without drawing its wings in towards the main body

885 **That**—which (relative), object of *pass through* **With e tented wings**—with the wings, (or troops on the extreme right

and left) spread out **Bannered host**—an army with its standards

886 **Ensigns**—standards

887 **In loose array**—not close together—far apart

889 **Redounding**—overflowing the literal sense of the Latin *redundo*, to overflow

LINES 890—1055 Satan's journey through Chaos to the newly created world

890—916 “Every part of this description of the Deep of Chaos, as seen upwards from Hell gates, is minutely studied and considered. Altogether it would be difficult to quote a passage from any poet so rich in purposely accumulated perplexities, learned and poetical, or in which such care is taken, and so successfully, to compel the mind to a rackingly intense conception of sheer Inconceivability” (*Masson*)

891 **The hoary Deep**—Chaos called *hoary* ((1) *lit* frosty, (2) white like frost, (3) old, from the white hair of age) because of its immense antiquity, existing as it did before the creation of the world (See *Introduction* IV, 1 and *Bl* I, 10)

892 **Illimitable without bound**—an example of tautology, as the two expressions mean the same—the first being Latin in derivation, the second Saxon. The tautology, however, is intentional for the sake of emphasis.

893 **Without dimension**—without length, height or breadth, the three dimensions of solid bodies. The latter part of the line is again tautological, an explanation of *without dimension*.

894 **Time and place**—the conception of time and place, as of length, breadth and height, belong to *Cosmos*, the ordered and created universe. They are non-existent in *Chaos*, which is the utter absence of order and law.

894-6 **Eldest Night and Chaos**—personifications of Chaos itself (For *Eldest Night* see Note, 150). They are called *ancestors of Nature* because in the Creation-Story (*Genesis* I) God is said to have created the Heavens and the Earth out of that which was “waste and void” (Chaos confusion), and darkness (“darkness was upon the face of the deep”). The Babylonian account of creation is much the same, representing the world being made out of a welter of confusion and darkness.

895-6 **Hold etern l anarchy**—*Anarchy*=without rule (Greek *an*, not, and *arché*, rule) Instead of saying Chaos and Night hold rule or sway, Milton fittingly says they hold (maintain) the utter absence of all rule and order

897 **And by confusion stand**—maintain their position by means of confusion As Chaos is confusion, it can only exist in the complete absence of order

898 **Hot, Cold, Moist and Dry**—the elementary qualities which were supposed by ancient philosophers to be joined in pairs in the four elements, *fire* being hot and dry, *air* being hot and moist, *water* cold and moist, *earth* cold and dry

900 **Their embryon atoms**—According to the atomic theory, the universe is composed of an infinite number of atoms, of different shape and weight The various combinations of these formed all material substances, and '*their* atoms' mean the atoms which go to form their substances *Embryon*=adj of embryo, the rudimentary, first stage of any growth

901 **Of each his faction**—of the faction of each (*i e.*, of each of the "four champions") **Their several clans**—their respective groups or families

902 **Light-armed or heavy**—comparing the atoms to the Greek light-armed troops, and heavy armed troops (or *hoplites*)

904 **Barca Cyrene**—Greek colonial cities in Lybia, North Africa, between Alexandria and Carthage They are near the Libyan desert, the sands of which are constantly shifted and blown about by the winds

905 **Levied**—(1) *Lit* raised (French, *lever*, to raise or lift up) (2) metaphorically, "raised" in the sense of collecting and organised troops, hence called a "levy" The word here combines both meanings, the sands being literally "raised" or lifted up in the air by the winds, and metaphorically "raised" or collected and employed by the winds as allied troops, because the sand blown by the wind makes its force heavier

905-6 **And poise Their lighter wings**—*poise* (infinitive governed, like *to side*, by *levied*) here means to add weight to (Old French, *poiser*, to weigh) The light wings of the wind are rendered heavier, and so more destructive, by the sand they hold in suspense

906 7 **To whom moment**—He (*i.e.*, that “champion,” 898) to whom these (the atoms) most adhere, rules (for) a moment

907 **Chaos umpire sits**—Chaos sits as umpire or arbiter between the warring “champions” and their atoms

908 9 **The fray by which he reigns**—Chaos rules only because these elements are constantly at war, and so it is to his interest to “more embroil the fray,” to stir up greater strife

910 11 **Ne t him all**—next in authority to Chaos, as high arbiter, Chance governs everything

911 **The womb of Nature, etc**—the origin from which Nature (the ordered universe) sprang, and the end to which she may return Milton means that the world will perhaps finally dissolve into the Chaos from which it originally was created

912 14 **Of neither sea, etc**—*i.e.*, (this wild abyss composed) of neither sea, etc—Milton means that Chaos is not made up of the four distinct elements—water (*sea*), earth (*shore*), air and *fire*—but only of their potential causes, a confused mixture without any law or order, and in continual war, not harmony, with each other

915-16 **Unless the Almighty Maker, etc**—though the Creator may use them as the mysterious second causes in the creation of new worlds

913 **Pregnant**—potential

916 **His dark materials, etc**—, to be) his mysterious materials for the creation of

917 **Into this wild Abyss**—Repeated from l 910, after the long qualifying sentence, for the sake of clearness The phrase goes with *looked* (918), and not with the next succeeding verb *stood* so the sentence might be re-arranged thus—‘the wary Fiend stood on the brink of Hell and looked awhile into this wild abyss’, or, *stood and looked* may be taken as equivalent to *standing, looked*

918 **Looked awhile**—“The sentence begins at l 910, but the poet artfully seems to be doing what he describes like Satan, on the brink of Chaos, he seems to ponder before launching forth”

919 **Pondering**—considering *weghung* (literal meaning) in his mind **Frith**—or firth, a narrow gulf or inlet of the sea

920 **Pealed**—filled with loud sounds To *peal* is usually an intransitive verb, meaning to ‘sound loudly’ (*e g*, the bells pealed forth) here it is transitive

922 **Bellona**—the goddess of war, variously described as the sister, daughter, or wife, of the god of war, Mars

923 **Battering engines**—battering-rams, which were heavy beams of wood bound with iron or brass, which were swung with great force against the walls and gates of besieged towns **Bent**—directed aimed **To rase**—to level to the ground (erase)

924 **Or less than**—(nor was his ear less pealed with noises) than **Frame**—structure

925 **These elements**—the elements that make up the universe

926 **Her axle**—An axle is the pin or rod on which a body (*e g*, a wheel) turns so, the fixed rod supposed to support the earth

927 **Steadfast earth**—According to the Ptolemaic astronomy (see *Introduction*), the earth was the fixed and motionless centre round which the sun, moon, planets and stars revolved **Sail-broad vans**—fans or wings as broad as the sail of a great ship

929 **Spurns**—kicks off from

932 **A vast vacuity**—a great space of emptiness where his wings found no support (Milton seems to have anticipated what modern æroplanists call “pockets” in the air—spaces where the air is rarer, and dangerous to flight) **All unawares**—taken altogether by surprise

933 **His pennons vain**—his useless wings *Pennons* is Milton’s spelling of “pinions,” wings a pennon in ordinary English means a small flag **Plumb down**—straight down perpendicular as a plumb line, which is a piece of string to which a piece of lead (Latin, *plumbum*) is attached, used to test whether a wall, etc, is perpendicular

934 **Fathoms**—The measure used in taking soundings at sea to find out the depth, = six feet The plural is ‘fathoms,’ but the singular form is generally kept in quoting measurements, as here

935 **By ill chance**—*ill*, *i e*, from the human point of view for but for this “strong rebuff” Satan might never have reached this world and ruined it

936 **Rebuff**—unexpected and sudden check (The “tumultuous cloud” was rising rapidly upwards and so stopped Satan’s fall)

937 **Instinct**—inflamed opposite of ‘extinct’ (put out)
Nitre—saltpetre, an element in gunpowder

938 **Stayed**—having been checked

939 **Quenched in a boggy Syrtis**—submerged in a soft quicksand *Quenched* qualifies Satan, not *fury* as some have it, and the word, which is generally used of extinguishing fire, is suitable as applied to Satan, who is described in l 1013 as “a pyramid of fire” *Syrtis*=the name of a quicksand in Africa, often mentioned in classical writings here it is used as a common noun for quicksand, *Cnf* the use of *Alp* in l 620

940 **Nigh foundered**—nearly sunk, like a ship To ‘founder’ in nautical language means to sink, *e g*, ‘The steamer foundered’ (In *Bk* I, 204, “night-foundered” has a different meaning) **Fares**—journeys (*Cnf* “farewell, which means, ‘may you journey well,’ or have a good journey”)

941 **Crude consistence**—badly mixed substance (“neither sea nor good dry laud,” 939-40) *Crude*=*lit* raw, uncooked so, ill-arranged, unrefined)

942 **Behoves him now both oar and sail**—it is necessary for him now to use both oars and sails, *i e*, to use every possible means of getting on, to proceed with might and main This is the translation of a Latin idiom The ancient vessels, like the Roman triremes, had both oars and sails sometimes they were rowed along, sometimes they sailed, but when great speed was required, both the oars and sails were used together

943 **Gryphon**—or griffin, a fabulous monster with the head and wings of an eagle, and the body and legs of a lion

944 **With winged course**—*course* means literally a ‘running’ (Latin, *curro*, *cursum*, to run), so the phrase implies that the gryphon proceeded with both wings and legs—half running and half flying, thus keeping up the idiom of “oar and sail”

945 **Arimaspian**—Herodotus, the Greek historian, and Pliny, the Roman writer, both describe the Arimaspians as a one-eyed people of Scythia who, fond of adorning their hair, used to steal gold at the risk of their lives from treasures guarded by griffons

948-950 These lines are onomatopœic “The difficulty, and interruptions and struggles of Satan’s course through Chaos are well imitated by the number of rough and heavy monosyllables, and the pauses required in reading them” *Cnf* 1 621

951 **Hubbub**—an onomatopœic word for a confused noise

953 **Hollow dark**—dark hollow (space of Chaos) (See Note, 1 406)

956 **Nether ost Abyss**—lowest bottomless pit Chaos

957 **Of whom to ask**—from whom he might ask

959 **ordering on light**—*i.e.*, the part of Chaos close to the confines of Heaven **Straight**—straightway immediately

960 **Chaos**—the word is used in the poem in two senses (1) the region of Chaos, (2) the supposed ruler of Chaos, who is simply Chaos, in the first sense, personified **Dark pavilion**—*Cnf Psalm XVIII, 11*—“He made darkness his hiding place, his pavilion round about him” ‘Pavilion’=a large tent

961 **Wasteful deep**—Chaos, called *wasteful* because full of waste or useless matter

962 **Sable-vested Night**—Night in her black garments Night is called *Eldest of things* for the reason explained in Note, 1 894 See Note, 1 180

963 **Consort of his reign**—his queen The wife (or husband) of a reigning monarch is called his (or her) consort *e.g.*, Prince Albert, the husband of Queen Victoria, was never called king, but Prince Consort

964-967 Milton gives Chaos a queen (Night), and a body of courtiers or counsellors, most suitable to him **Orcus** and **Ades** (generally spelt Hades) are respectively the Latin and Greek names of one deity, Pluto, the god of the infernal regions Hades also meant the *place* of the dead Milton makes them here two separate persons **Demogorgon**—a mysterious infernal deity, described as the ancestor of all the gods and father of the earth, whose

"name" was "dreaded" because the very pronunciation of it in incantations was supposed to produce terrible magical effects (Note "the *dreaded name of Demogorgon*" = Demogorgon, whose name is dreaded **Rumour, Chance, Tumult, Confusion and Discord**, all explain themselves. The first four are said to be "*all embroiled*," i.e., all quarrelling and fighting together, a fit state for counsellors of Chaos and discord has a *thousand various mouths*, i.e., strife expresses itself in many disagreements and contradictory statements

968 **To whom**—To scan this line *to whom* must be pronounced as one long syllable **Thus**—(spoke) thus

970 **I come no spy**—I do not come as a spy

972 **Secrets**—secret recesses **By constraint**—of necessity

973 **Wandering**—wandering (through). The verb is properly intransitive, but is used here transitively, with *desert* as object **As**—because

976 **What readiest path leads where**—which path leads the most readily (quickly) to where i.e., which is the shortest way to where

977 **Confine with**—border on is along the confines of

977-80 'Or, if (there is) some other place (which), won from your dominion, the ethereal king (has) lately *taken possession of*, I travel (through) this profound (in order) to arrive thither'

977 **Some other place**—i.e., other than Heaven, *viz*, the new world

978 **From your dominion won**—The world was created out of Chaos **The Ethereal King**—God see Note, *Bk I*, 45

979 **Possesses lately**—has come into possession of recently

980 **This profound**—Chaos *profound* is the Latin word for the Saxon 'deep' For Milton's use of adjectives as nouns, see Note, l 406

981 **Directed**—my course directed i.e., your direction of my course (Equivalent to, If you direct my course, your direction of my course will bring no mean recompense) The *recompense* Satan explains in the next line—*viz*, the recovery to Chaos of the new world stolen from it

982 **ehoof**—advantage

982-986 'If I, (after having) expelled *from it* all usurpation, reduce that region lost (to you) to its original darkness and (to) your sway, which is (the object of) my present journey, and once more erect there the standard of ancient Night'

983 **Usurpation**—abstract for concrete, for it would be the usurpers, or those guilty of 'usurpation,' that Satan would expel Chaos regarded man, who inhabited the universe which had been made out of part of his realm, as a usurper

984 **Her**—its feminine, because region in Latin (*regio*) is feminine

985 **Which is my present journey**—which (*viz*, the reduction of the world to its original darkness and the sway of Chaos) is the object of my journey, or the effect which will result from my journey An example of the putting of the cause for the effect

988 **The Anarch**—*let* the "No ruler," from anarchy, 'without rule' (Greek *an*, without, and *arché*, rule) as monarch means 'sole-ruler,' from monarchy, 'sole-rule,' or the rule of one Milton fittingly calls Chaos, who is the ruler of anarchy, the Anarch—the author of confusion, or (as the Master of Ceremonies in some old English revels was called) the Lord of Misrule

989 **With faltering speech, etc**—Chaos, the Anarch, the author of confusion, naturally speaks in a confused manner **Incomposed**—we say now "discomposed" *ie*, troubled, composed, the opposite to "composed" (calm)

990 **I know**—*know* has two objects, *thee*, and the noun sentence *who thou art*

992 **Made head against**—offered resistance to **Though overthrown**—*ie*, 'who made head against Heaven's King (*for a time*) though (*ultimately he was*) overthrown'

994 **The frighted Deep**—another example of pathetic fallacy see Note, l 788

996 **Confusion worse confounded**—utter, hopeless confusion A pleonastic expression, like Shakespeare's "make assurance doubly sure"

998 **My frontiers**—the borders of Chaos near Heaven

998-1000 The construction may be taken in two ways (1) If a comma be placed after *residence*, and if *all I can will serve* be taken as parenthetical with a comma after *serve*, *so to defend* is a final clause showing the purpose of the Anarch's residence upon his frontiers. The sentence will then run thus "I upon my frontiers here keep residence, (in order that) so (*i.e.*, by so doing) I may defend that little (of my dominions) that is left, if all I can (do) will serve (to defend it)" The parenthetical clause expresses a doubt as to whether all he can do will be of any use in defending the remains of his empire (2) The sentence, however, is usually printed with a semi-colon after *residence*, and no comma after *serve*. In this case *to defend* goes with *serve*, *so* must be explained as before, but it is now redundant and ambiguous. The sentence will now run—"I upon my frontiers here keep residence (in order to defend my realms), if all I can (do) "so" to defend the little (of my realms) which is left, will serve." It will be noticed that, in this case, a clause has to be supplied to indicate the purpose of Chaos in keeping residence on his frontiers—No 1 seems the simpler and better interpretation.

1000 **If all I can**—if all I can (do) if all that is in my power

1001 **Encroached**—agrees with *that little* (1000), or dominion, or realm, understood. **Your intestine broils**—your internal dissensions *i.e.*, the wars in heaven between the rebel angels and God's angels. The early editions of *Paradise Lost* read *our* instead of *your*; *your* was substituted by Pearce. *Your* certainly gives better sense. If *our* is kept, Chaos must have included himself amongst the heavenly beings, or else have been so confused as to think that the disorder to which he owed his power (l. 909) really enfeebled it.

1002 **Sceptre**—rule authority. **First, Hell**—As Hell is a subject without a verb, we must supply some such verb as 'was created,' or 'was stolen from my realm.' Milton conceives of Hell as a part of Chaos annexed by God, and prepared specially as a dungeon for the rebel angels. Similarly, in *Bk VII*, 210—421, he describes the creation of the world as another tract taken out of Chaos and prepared as a habitation for man. So Chaos complains that his ancient realm has been "encroached on" in

these two ways, beneath and above. Similarly in 1004-5, we must supply the same sort of verb, 'Now lately Heaven and Earth, etc., (have been taken out of my dominions).'

1004 **Heaven and Earth**—the universe *Cnf Genesis, I 1*, "In the beginning God created the Heaven and the Earth." *Heaven* in this case means the sky, and must be carefully distinguished from *Heaven* in l 1006, where it means the Empyrean, the abode of God and his angels. *Heaven and Earth, 1e*, the world or mundane universe, are conceived of as hanging from *Heaven* (the Empyrean) in a golden chain (1051)

1005 **Hu g**—passive participle, qualifying *world* and *heaven and earth*. **Linked in a golden chain**—see l 1051. Perhaps Milton got this idea from Homer, who says Zeus (Jupiter) could draw the earth and sea, with gods and men and the whole universe, up to him with a golden chain, while they could not draw him down.

1006 **To th t side He ven**—*at* that side (of) Heaven. He indicates the position of the new world. **Fro whe ce**—the *from* is redundant.

1007 **You have not far**—supply 'to go'.

1008 **So much the nearer danger**—you have all the shorter distance to go to reach you dangerous destination.

1009 **Speed**—may you speed! *1e*, may you succeed in your attempt. *Cnf* the phrase, 'to wish one God-speed, or good-speed'.

1011 **His se should find a shore**—*1e*, that he would find a shore to the sea he had been travelling over.

1013 **Like a pyramid of fire**—A pyramid (derived from the Greek *pur*, fire) is a solid body with triangular sides meeting upwards in a point or apex, and a square base. The pyramids of Egypt are royal tombs built in this shape. Satan's appearance as a *pyramid of fire* suggests a comet, with the head or nucleus pointing upwards, and the luminous tail spreading out behind fan-shaped. "To take in the full meaning of this magnificent similitude, we must imagine ourselves in Chaos, and a vast luminous body rising upward, near the place where we are, so swiftly as to appear a continued track of light, and lessening to the view according to the increase of the distance,

till it ends in a point and then disappears, and all this must be supposed to strike our eye at one instant' (*Beattie*)

1016 **eset**—pressed hard surrounded as all sides

1017 **Argo**—the famous ship in which Jason and his companions (thence called the Argonauts) sailed to Colchis to fetch the golden fleece. On their way they passed through the straits of Constantinople, or the Bosphorus (the 'ford of oxen,' or 'ox ford'), so called because it was narrow enough to allow oxen to swim across. The Bosphorus joins the Euxine, or Black Sea and the Propontis, and near the Black Sea entrance, there were two rocks which were so close to each other, that, to sailors approaching the channel between them, they seemed to "justle" each other, hence their name, Symplegades, which Milton translates the "justling rocks." From this arose the legend that these rocks were always moving to and from each other, charging at each other like knights jousting, and any ship that was not quick enough to get through while they were apart, was crushed to pieces when they met. (**Justling** is a form of 'jostling,' meaning pushing rudely against, crowding from the same root as *joust*, to charge together on horseback, as at tournaments.)

1019-20 **Ulysses**—Ulysses or Odysseus, the hero of the *Odyssey*. In his wanderings he had to pass the dangerous channel (straits of Messina) between Scylla and Charybdis. (See Note, l. 660) Scylla is sometimes described as a whirlpool, and sometimes as dangerous rocks.

1019 **Larboard**—A nautical term, meaning on the left-hand side, 'starboard' meaning on the right-hand. When Ulysses sailed through the strait, Charybdis (which is the whirl-pool on the Scyllian side) must have been on his *right* hand, so we must take *larboard* with *Ulysses* and not with *shunned*, i.e., Ulysses, by steering his ships on the larboard (to the left), shunned Charybdis (on the right).

1020 **The other whirlpool**—Scylla

1021-22 The emphatic repetition of the words *difficulty* and *labour*, emphasises the arduousness and laboriousness of Satan's progress. The unusual position of the pronoun in the nominative case at the end of the line (1022, *he*), makes it emphatic—Even *He* (Satan), found labour and difficulty.

1023 **He once past**—nominative absolute equivalent to, 'when once he had passed' The sentence may be read thus—'But when once he had passed (that way), not long after when (namely) man fell, there was a strange alteration'

1024 **Amai** —with all their might

1026 **A bro d and beaten way**—the making of this road from Hell through Chaos to the World is described in *Bk X*, 282—323

1027 **T ely endured**—another example of pathetic fallacy see Note, l 786

1029 **The utmost orb**—the outermost sphere or shell, the "Primum Mobile," which enclosed the whole mundane universe (See *Introduction IV*, 1)

1030 **Spirits perverse**—the devils, who are perverted angels

1032 **Mort ls e cept who** —(all) mortals except (those) whom

1038 **Chaos to retire**—Chaos (begins) to retire

1039 **Her outmost works**—her (Nature's) outworks, fortifications outside the main wall

1044 **With tumult less, etc** —*z e*, as Chaos is more and more conquered by Nature (*z e*, *Cosmos*, the ordered universe), there is less tumult in it and more order

1041 **And now**—soon, presently First Satan experiences *less toil*, and then, later, actual *ease* in going

1042 **Wafts**—floats **Dubious light**—dim light, twilight the light of the distant heaven dimly illuminating the darkness of this part of Chaos

1043 4 **Holds . the port**—reaches, enters the harbour. **Though shrouds and tackle torn**—though (her) shrouds (*z e*, sails) and tackle (*z e*, rigging, ropes) (are) torn *Though* refers to *gladly* the ship is *glad* when she reaches the harbour, *although* she is damaged (Note the pathetic fallacy)

1045 **Weights his spread wi gs**—hovers, *z e*, spreads out his wings evenly as a bird does when hanging motionless in the air. **At leisure**—(being) at leisure

1047 **The empyreal Heaven**—see Note, l 1004, and 771 also *Bk I*, 45

1048 **Undetermined square or round**—(whether it is) square or round (is) undetermined *i.e.*, we do not know whether it is square or round. Perhaps this means that Satan could not see, from where he was, whether heaven was square or round or it may be that this is an aside of Milton's, that no one knows what its shape was. The former seems the likelier meaning. In *Rev*, *XII*, 16 it is clearly said of the New Jerusalem, which the seer saw "coming down from God out of Heaven,"—"The city lieth four-square, and the length thereof is as great as the breadth the length and the breadth and the height thereof are equal" (*i.e.*, it was a cube) but the New Jerusalem is not to be identified with Heaven, but rather symbolises a new and transformed earth indeed it is distinctly stated that it came down "*out of Heaven*" As Heaven is unbounded, it cannot be said to have a figure at all

1049-50 **Opal towers living sapphire**—The opal is a precious stone showing remarkable changes of colour when turned in different lights. The sapphire is a gem of a brilliant blue colour. **Living**=lively, vivid, intense, bright. Milton gets his idea of the towers and walls of Heaven being made of precious stones, from the description of the New Jerusalem (popularly identified with Heaven) in the *Revelation* (*Rev*, *XXI*) "The building of the wall thereof was jasper the foundations of the wall of the city were adorned with all manner of precious stones. The first foundation was jasper, the second, sapphire, the third, chalcedony, the fourth, emerald, the fifth, sardonyx, the sixth, sardius, the seventh, chrysolite, the eighth, beryl, the ninth, topaz, the tenth, chrysoprase the eleventh, jacinth, the twelfth, amethyst. And the twelve gates were twelve pearls each one of the several gates was of one pearl and the street of the city was pure gold, as it were transparent glass" (*Rev*, *XXI*, 18-21). *Sapphire* is specially mentioned by the prophet Ezekiel in his vision of God's glory, as the colour of the throne of God, probably because sapphire is the colour of the sky "And above the firmament that was over their heads was the likeness of a throne, as the appearance of a sapphire stone" (*Ezek*, *I*, 26)

1050 **Once his native seat**—(refers to "the Emphyreal Heaven," l 1047) which was once his native dwelling-place, his home

1051 **F st by**—close to Heaven **Golden chaī**—see Note, l 1005

1052 **This pe d nt World**—this World is not the earth alone, but *the whole universe*, including the sun, moon, planets and stars (see l 1004) As explained in the *Introduction* (IV 1), this must be conceived of an immense sphere (the *primum mobile*), containing nine other spheres, one within the other, with the earth as the core or centre This universe, scooped out of Chaos, hangs in a golden chain from the Empyrean, the true Heaven, and the infinite extent of the latter can be imagined when Milton says that, by the side of the universe, Heaven looked like the moon compared to a star of smallest magnitude, when Satan viewed it at an immense distance in Chaos (*Pendant*—hanging)

bigness as star—*i.e.*, from that tremendous distance it looked to be in size about as big as the smallest star seen close to the moon

1053 **Of s allest agnitude**—Astronomers classify the stars according to the brightness of their appearance in the sky, the brightest being called stars of the first magnitude, the next brightest of the second magnitude, and so on Of course the brightness of a star as seen from the earth may be due to its nearness to us, and not to its size, so that the term 'magnitude' does not refer to the actual size of the stars, but to their appearance A star of the first magnitude may thus be really smaller in size and importance than one of the smallest magnitude "A star of smallest magnitude," then, means one of the dimmest looking, smallest looking stars

1054 **Full fr ught**—fully laden full (*Fraught*, connected with 'freight')

1055 **Accursed**—cursed by God hateful **In cursed hour**—an hour cursed because it brought ruin to mankind **He hies**—hastens

ODEL QUESTIO S WITH ANSWERS

ON

PARADISE LOST, BOOK I.

Q —It has been remarked that one of the characteristic beauties of Milton's style consists in the excellence of the similes by which he conveys his meaning. Enumerate some of the famous similes to be found in the first Book of *Paradise Lost*

A —(1) Lines 200—8, where Satan's huge size is compared to that of a leviathan

(2) Lines 285—91, where Milton compares Satan's shield to the moon seen through the magnifying medium of a telescope

(3) Lines 302—7, where Satan's followers lying insensible in the fiery lake, are compared to autumnal leaves and to sedges floating on the Red Sea

(4) Lines 338—46, where the angels on wing are likened to a swarm of locusts

(5) Lines 351—55, where the fallen angels alighting on the firm brimstone and forming themselves into squadrons, are compared to the Barbarian hordes when they poured down from Northern Europe upon the provinces of the Roman Empire

(6) Lines 575—87, where the famous armies of the world are compared to the infernal host

(7) Lines 594—99, where the faded glory of Satan is compared to the morning sun seen through an atmosphere filled with mist, or when darkened by an eclipse

(8) Lines 612—15. These lines contain a very beautiful simile. They represent the majestic stature and withered glory of the angels, and the latter with great propriety, since their lustre was impaired by thunder, as well as that of the trees in the simile, and besides, the *blasted heath*—gives us some idea of the singed burning soil on which the fallen angels were standing

- (9) Lines 768—75, where the crowding of the fallen angels into Pandemonium, is compared to bees in the spring time

Q.—Give a few instances of the “*Latinisms*” to be found in the first Book of *Paradise Lost*

- A.**—(a) Line 90—“Now misery hath *joined*”—that joined thee with me, an ellipsis, in the style of Latin poetry
- (b) Line 335—“*Nor did they not perceive*”, a Latin and emphatic form of expression for “they perceived” Here we have a double instance of what is called the double negative, the second negative combines with the verb ‘not perceive,’ to produce the positive meaning
- (c) Line 384—“Gods adored”—means as gods adored; the omission of *as* before ‘gods’ is a Latinism
- (d) Line 507—“were long to tell”, the use of the indicative for the conditional form is in accordance with Greek and Latin idiom
- (e) Line 736—“Gave to rule”—meaning, gave permission to rule Milton here, and elsewhere, uses the infinitive as a substantive in imitation of Latin idiom
- (f) Some words such as *abject*, *affront*, *admire*, *event*, *mortal*, *horrid*, are also used by Milton in a Latin sense (For the meanings of these words, see the notes on the text)

Q.—Discuss the propriety of Milton’s use of Pagan mythology in his *Paradise Lost*? Enumerate the chief deities whom Milton has introduced into the first Book of the *Paradise Lost*

A.—Milton’s use of Pagan mythology has often been objected to as inconsistent with his reverence for the true belief and the Book of God But Milton never introduces the heathen gods except as tributaries and captives His *Dagon* falls down before *Jehovah* He has preserved in his poetry, as in a vast museum and not in a temple, the images of the fallen deities, with the word “*idols*” labelled on them,—objects not of belief or reverence, but of curiosity or poetic interest

The chief heathen deities are — *Moloch*, the deity of the Ammonites, *Chemo*, the deity of the Moabites, *Thammuz*, the Syrian deity, *Dagon*, the deity of Palestine, *Baalim* and *Ashtaroth*, worshipped in Syria, *Rimon*, worshipped at Damascus, *Behai*, an impersonation of profligacy and atheism

Q — What is the first Book of Paradise Lost concerned with? Describe the events that took place in heaven prior to the point where the poem opens

A — The first Book is concerned with the doings of Satan in Hell. Satan was one of the foremost of the heavenly angels, if not the first of them all. Great was his power, and high his place, in the kingdom of God, but his ambition was greater still. Conceiving a violent envy against the Messiah, Whom God declared His heir and viceregent in all things, he rebelled against the Supreme Being, and by seduction won over to his side one-third of the inhabitants of Heaven. After a terrible battle which lasted three days, he was defeated by the single prowess of the Messiah, and was cast with all his wicked crew into Hell, where he, with his followers, lay senseless for nine days and nights. Their waking up is the point at which the story of the poem opens

Q — Give in modern speech the meaning of the words in italics in the following passages —

- (1) Have ye chosen this place after the toil of battle to repose your wearied *virtue*?
- (2) His face deep scars of thunder had *intrenched*
- (3) Let none *admire* that riches grow in hell

A. — See notes on the text

Q — Explain the allusions in the following passages —

- (a) That small infantry warred on by cranes
- (b) Or whom Biserta sent from Afric shore
When Charlemain with all his peerage fell
By Fontarabia
- (c) That shepherd who first taught the chosen seed
In the beginning how the heavens and earth
Rose out of chaos
- (d) A leper once he lost and gained a king.

A — See notes on the text

Q—Write what you know of Milton's cosmology, or theory of the universe? What makes Milton adopt the Ptolemaic system of astronomy?

A—"Generally speaking," says Richard Garnett, "it may be said that Milton's conception of the universe is Ptolemaic, that for him sun and moon and planets revolve round the central earth, rapt by the revolution of the crystal spheres in which, sphere enveloping sphere, they are successively located. But the light which had broken in upon him from the discoveries of Galileo has led him to introduce features not irreconcilable with the solar centre and ethereal infinity of Copernicus so that the poet would expect the effective permanence of his work in the imagination of the world, whether Ptolemy or Copernicus should prevail. Milton's inclination as a thinker is evidently towards the Copernican theory, but he saw that the Ptolemaic, however inferior in sublimity, was better adapted to the purpose of a poem requiring a definite theatre of action."

Q.—Offer any remarks that you can on the *Exordium* of the poem

A.—The lines in which Milton has proposed the subject of this poem—"Of man's first disobedience," &c., are perhaps as plain, simple and unadorned, as any of the whole poem, in which particular the author has conformed himself to the example of Homer and the precept of Horace. His invocation to a work which turns in a great measure upon the creation of the world, is very properly made to the Muse who inspired Moses in those books from whence the author drew his subject, and to the Holy Spirit who is therein represented as operating after a particular manner in the first production of Nature. This whole *Exordium* rises very happily into noble language and sentiment, and the transition to the fable is exquisitely beautiful and natural.

Q—Refer to any passages that seem to be characterised by (a) poetic invention, (b) sublimity, (c) picturesque description

A.—(a) (1) The passage describing the fall of Satan (ll. 50—53)

(2) Milton's description of Hell (ll 60—69)

(b) The passage in which Satan's person is described. (ll 589 *et seq*)

(c) (1) The description of the land when Satan alights
(ll 227 237)

(2) The description of the banners, arms, and marching
of the infernal host (ll 544 551)

Q—Comment on Milton's use of the pronoun "its" in *Paradise Lost*

A—Milton seldom uses the pronoun "its" and has only used it once in the first Book of the *Paradise Lost*, and only three times in the whole range of his poetic writings. His aversion to its use can be readily explained by the fact that the word was newly introduced into the English language in his time when *his* was the form of both the masculine and neuter possessive singular. The present form began to be generally adopted in the age of Dryden, Milton's immediate successor.

Q—Give a brief general description of the characters introduced by Milton into his *Paradise Lost*

A—If we examine the characters introduced by Milton into his *Paradise Lost* (Book I), we shall find that he has introduced into his poem all the variety his fable was capable of admitting. Most of his characters lie outside the realm of Nature, and were created entirely by his own imagination.

His spirits are unlike those of most other writers. His fiends, in particular, are wonderful creations. They are not metaphysical abstractions. They are not wicked *en*. They are not ugly beasts. Their characters are, like their forms, marked by a certain dim resemblance to those of men, but exaggerated to gigantic dimensions, and veiled in mysterious gloom.

Q.—How far is Milton indebted to Scripture for the treatment of his story in *Paradise Lost*?

A—*Paradise Lost* is, in short, a poetical representation, on the authority of hints from the Book of Genesis, of the historical connection between Human Time and Aboriginal or Eternal Infinity, or between our created world and the immeasurable and inconceivable universe of Pre-human Existence. Milton has told the story of creation in the very words of Scripture. What he has added is so little incongruous with his original, that it would be difficult for the readers to discriminate in recollection, the part

they have derived from Moses from that which they have added from the paraphrast In Genesis it is the serpent who tempts Eve, in virtue of his natural wiliness In Milton it is Satan who has entered into the body of a serpent and supplied the intelligence Again, it is Milton and not Moses who makes the serpent pluck and eat the first apple from the tree of knowledge

Q—Write a brief note on the political interest of *Paradise Lost*

A—The Heaven of Milton is a republic under the sway of infinite goodness But it is a republic in which mob law and universal suffrage are unknown, in which the Universal Lordship of God insists on righteous order Beneath God's rule, though there are orders and degrees, all are equal and free God's is by no means an oppressive and tyrannical rule of irresponsible force

Milton's Hell is aristocratic, or rather it is the picture of a state under an imperial tyrant (Satan), who has collected a servile court around him Satan is a counterpart of Charles I and Beelzebub of Strafford.

Q—In what kind of verse is *Paradise Lost* written? Remark upon its *versification*

A.—‘*Paradise Lost*’ is written in blank verse, the unrhymed metre of five accents and ten syllables, first used by Surrey in his translation of the Fourth Book of the *Æneid* It is Iambic Pentameter in form *i e*, it consists of five iambuses, each iambus consisting of one short and one long syllable

The versification of “*Paradise Lost*” is exceedingly simple The blank verse, which Milton was the first to adopt for epic poetry, is the nearest approach to prose which still can claim the name of verse It is a matter of great praise that in Milton's hands it does not become trivial and weak, but this is due more to the matter it conveys than to its intrinsic rhythmical beauty In selecting the iambic blank verse for his poem, Milton felt that it lacked weight and dignity, and he therefore does not limit himself in the poem to pure iambic (—) and spondaic feet (— —), which alone, strictly speaking, answer the character of the verse, but frequently introduces the Trochaic (—) rhythm, which is quite antagonistic to the iambus (—) The metre is pentametrical rather than

decasylla bical, for often we find are anapæst (— — —) or amphibrach (— — —) introduced (See *Introduction*)

Q—Comment grammatically on “If thou beest he”

A—Here ‘beest’ is indicative and not subjunctive, for no condition or contingency is implied by the word. In Anglo Saxon there were two ways of conjugating the verb to *beon* (be) in the present tense —

Ic eon (I am)

Thu eart (thou art)

He ys (he is)

Ic beo (I be)

thu bist (thou beest)

he byth

Such forms were very common in Milton’s time. Thus we find in Shakespeare’s *Julius Cæsar* “if thou beest a Roman” This form is now obsolete, but the analogous form is still used in poetry, as in the following line from Scott’s “*Lord Ullin’s Daughter*,”

“Now who *be* ye, would cross Lochgyle”

Q—To what does Milton compare the fallen angels —(1) in their supine state in the lake, (2) when on the wing from the lake to the solid plain, (3) when they alight on and fill the plain?

A—Stated briefly, when lying on the pool they are compared to the autumnal leaves strewn in Vallombrosa, or the masses of floating sea-weed on the Red Sea, when on the wing, to the cloud of locusts that, at the summons of Moses, ‘covered the face of the whole earth, so that the land was darkened’, when on the plain, to the vast hosts of Northern Barbarians, who, crossing the Rhine and Danube and overturned the Roman Empire

Q—Unfold the *Biblical allusions* in —

(a) Whose waves overthrew wheels (ll 306-311)

(b) First Moloch, horrid of Hell (ll 392-405)

(c) Thammuz came next . Judah (ll 446-457)

(d) Eli’s sons of God (ll 495-496)

A—(a) The allusion is to the destruction of Pharaoh’s host recorded in Exodus XIV, where it is related how Pharaoh and his army were drowned in the Red Sea while pursuing the Israelites, for whom God made a dry path through the middle of the waters *Sojourners of Goshen*—the Israelites who were only temporary dwellers in Goshen the district between Canaan and the Delta of the Nile (b), (c), (d),—see Notes on the Text

Q—Cite instances of words peculiarly spelt by Milton, and remark upon them where necessary

A—*Ammiral* (modern admiral) Milton follows the Italian orthography *Ammiraglio*, from the Arabic Ameer-al-bahr, commander of the sea

Brigad—(modern Brigade)

Highth—(modern height), the suffix *th*, *t*, or *d* signifies either (a) state or action or (b) that which is

Rime—(modern rhyme), the word is derived from the Anglo-Saxon 'rim' meaning number. The 'h' is no part of the root but has crept into the word from the false notion that it comes from *rhythm*

Sovran—(modern sovereign)—the modern spelling is due to a supposed connection of the word with "reign". The true spelling would be *suveran*, from the Latin '*supernus*'

Milton is a purist in spelling

Q.—Explain the following passages with reference to the context, adding any notes by way of comment you may deem necessary

- | | | |
|--------------------------------|-----------|------------|
| (1) I thence invoke.. | rhyme | (11 12—16) |
| (2) Thou from the | pregnant | (19—22) |
| (3) That, to the highth | men | (24—26) |
| (4) Say first, what . .. | besides | (28—32) |
| (5) Hope never comes | to all | (66—67) |
| (6) To be weak . | suffering | (157—158) |
| (7) If, then his providence .. | evil | (162—65) |
| (8) As when the force . . | winds | (233—235) |
| (9) The mind is its own . | greater | (254—58) |
| (10) Anon they move . . | recorders | (549—551) |
| (11) Space may produce | Heaven | (650—654) |
| (12) Let none admire .. | bane | (690—692) |
| (13) Oron the smoothed . | affairs | (772—75) |

A.—See Notes on the Text

Q —Paraphrase —

- | | | |
|---------------------------------|------------|----------|
| (1) Of man's first disobedience | to men | (1—26) |
| (2) But what if he be | punishment | (143—55) |
| (3) Farewell, happy fields | Heaven | (249—63) |
| (4) Say, muse, their names | light | (376—91) |
| (5) Thus far these .. | monarchs | (587—99) |
| (6) Cruel his eye | heath | (604—15) |

A.—See paraphrase given in the notes

Q —Discuss the question whether an Epic poem should end successfully

A —Most critics are inclined to think that a successful issue is the most proper. They maintain that an unhappy conclusion depresses the mind, and is opposite to the elevated emotions which belong to Epic poetry. Accordingly, Epic poets are generally on the side of a happy conclusion, not, however, without some exceptions. Milton follows a contrary course, concluding with the expulsion of man from Paradise.

BOOK II

Q —Define Epic Poetry and distinguish it from Lyrical and Dramatic poetry

A.—Epic poetry describes in an imaginative form some signal action or series of actions and events, usually the achievements of some eminent hero. It deals mainly with external facts and occurrences, and is thus distinguished from Lyrical poetry which directly expresses the feelings and emotions of the poet himself. Lyrical passages occasionally occur in Epic poems. The word "Lyric" shows that these poems were originally sung or pronounced with an instrumental accompaniment.

Q Show how and why the first two books of *Paradise Lost* are superior to the rest?

A —The superiority of the first two books of *Paradise Lost* over the rest of the poem, is partly due to the fact that what is described in them does not involve the poet in such insuperable difficulties as the subject matter of the later books. When we consider the poem as a whole, it is impossible for us to take any keen interest in the struggles of Satan and his followers, owing to Milton's insisting upon the Omnipotence of God, which makes all those struggles perfectly hopeless. The utter inequality of the contending forces is rendered too apparent as the poem proceeds. All the mighty Angelic Warriors described in the beginning of the poem turn out to be so helpless, that, except Satan, they remain inactive during the whole period of the action of the poem, and eventually, together with their leader, are degraded by being converted into hissing serpents. Even Satan suffers so many rebuffs and repulses throughout the course of the poem that his dignity is hopelessly impaired. If, however, we confine our attention to the first two books, the overwhelming Omnipotence of God is at any rate kept in the background, and resistance to his will does not seem so utterly impossible. Milton describes the might, wisdom, and eloquence of the fallen angels with such sublime power that the defiance which they hurl towards the vault of Heaven seems for the moment something more than an empty boast. One great conquest they actually effect in hell, the victory of unconquerable wills over adversity. The fallen angels respond nobly to the call of their great leader and rouse themselves with matchless fortitude from their physical and mental prostration. Such an undaunted struggle against the force of adverse circumstances cannot

fail to attract the deepest sympathy. The natural tendency of human nature to sympathise with the weaker side often makes the reader of an Epic poem feel more affection and admiration for the defeated adversary than for the victorious hero. The same natural feeling that prompts us to prefer Hector and Turnus to Achilles and Æneas, predisposes us still more strongly to commiserate the fate of a mighty angel fallen from the highest pitch of angelic power and glory.

Q.—Sketch the character of Milton's Satan as he is described in the '*Paradise Lost*'

A.—Milton's Satan is distinguished from all other demons that have been described in literature by the absence of the grotesque. The only other great Epic poem in which any demon plays as prominent a part as Satan does in *Paradise Lost*, is the *Rāmāyana* of Valmiki. In that poem the Rakshaka Ravana has to contend against the power of man and God united in the person of Rāma, who is an incarnation of the deity. The Indian Epic poet describes Ravana as being "with ten faces, copper-coloured eyes, a huge chest, and a bright teeth like the new moon, tall as mountain peak, stopping with his arms the sun and moon in their course, and preventing their rising." Such a grotesque description of one of the principal characters seriously impairs the dignity of the poem. The same error of judgment is committed by Tasso, who draws a hideous picture of Satan with blood-shot eyes, blood dripping jaws, and a mouth as large as a whirlpool. It appears thus from the comparison of the Satan of *Paradise Lost* with the pictures drawn of the infernal king by his most famous predecessors, Valmiki, Tasso and Dante, that Milton could on occasion be boldly original, when originality was required. In delineating the character of Satan, his genius led him to treat the great enemy of mankind with a generosity remarkable for a Puritan. Satan's character is treated with such sympathy, and described with so much dramatic power, that Carlyle came to the conclusion that Milton, in the person of Satan, has revealed to the world his own proud spirit of independence and superiority to the blows of fortune. Besides intellectual power and great courage, Milton has not refused to ascribe to Satan other redeeming qualities. The greatest poets often humanise the character of their worst villains by allowing them to show distinct traces of a better nature. Milton does not represent the enemy of God and man as entirely destitute of gentle characteristics. He

feels remorse (I 605) at the thought of the ruin in which he has involved his followers, and this remorse actually moves him to tears (I 620). In the Second Book he shows a noble sense of the duty of self-sacrifice incumbent on him on account of his position as king of Hell, when "for the general safety he despised his own" (II 481), and undertook alone the difficult enterprise which daunted the courage of the mightiest of his followers. These softer feelings are, however, only occasional touches introduced to relieve the grandeur of a character essentially terrible.

Q—Give a very brief account of the "difficult enterprise" undertaken by Satan, which is spoken of in the Second Book of the "*Paradise Lost*"

A—After the general council held in Pandemonium, it is decided to revenge themselves on God by tempting man. This difficult task, Satan, as being the leader of the infernal host, undertakes himself and appearing before Eve, induces her to taste of the fruit of the forbidden tree.

Q—Briefly enumerate some of the merits and defects of *Paradise Lost* as a poem

Merits—(1) The *grandeur, importance, vastness and universal interest of the subject*

The horizon of *Paradise Lost* is not narrower than all space, its chronology not shorter than eternity, the globe of our earth becomes a mere spot in the physical universe and that universe itself a drop suspended in the infinite empyrean—(*Pattison*)

(2) *The Sublimity of the poem*

Sublimity is the pre-eminent characteristic of *Paradise Lost*. The sublimest parts are the revelations of Milton's own mind, producing itself, and evolving its own greatness (*Coleridge*)

(3) *The remoteness of the associations suggested*

There runs through the whole texture of Milton's verse a suggestion of secondary meaning, which has accreted to the words in their passage down the consecrated stream of poetry—(*Pattison*)

(4) *The skilful construction of the plot*

- (5) The powerful conception and skilful delineation of character
- (6) The grace and luxuriance of the descriptions
- (7) The majesty of the style, and the richness and splendour of the diction

Defects—I (1) **The defects in the story**, the event of which is unhappy and the hero unsuccessful

- (2) *Defects in the characters*—they are too few, characters like sin and death not being suited to an epic poem
- (3) *Defects in the sentiments*—several of Milton's sentiments are too pointed, and some degenerate even into puns, he shows an unnecessary ostentation of learning
- (4) *Defects in the language*—the language of their great poem is often too much laboured, and sometimes obscured by old words, transpositions and foreign idioms

II **Defects in the plan**—the poem is lacking in human interest, in as much as it comprises neither human actions nor human manners

- (2) *Defect in the design*—the poem contains a confusion of spirit and matter—Milton's infernal and celestial powers are sometimes pure spirit, and sometimes animated body
- (3) Milton's allegory of sin and death is undoubtedly faulty. Sin is indeed the mother of death and may be allowed to be the portress of hell, but when they stop the journey of Satan described as real, and when Death offers him a battle, then the allegory is broken

III **Defect presented by the Nature of the subject**—chosen by him, which is a theological one

Q.—Quote instances from the *Second Book* of the *Paradise Lost* of—

- (a) Abstract used as concrete nouns
- (b) Adjectives, applicable in their usual sense to the object affected, agreeing with the affecting cause
- (c) Adjectives used as adverbs

(*d*) Chiasmus, *i.e.*, inversion of the arrangement of words previously observed

A.—(*a*) "Terror of Heaven, though fallen, intent at home"
(l 45)

(*b*) (1) "Of that forgetful lake benumb not still (l 74)
(2) "Possesses thee to bend that mortal dart (l 729).

(*c*) (1) "To punish *endless*" (l 159)

(2) "Deep on his front engraven" (l 302)

(3) "and thus answered *smooth*" (l 816)

(4) "Grinned *horrible* aghastly smile" (l 846)

(*d*) "upon the wing or in swift race contend" (l 529)
The distinctive particle "or" shows that "race" is here limited to the meaning of *footrace*

Q.—In the following line parse the word in Italics —

"Harsh *thunder*, that the lowest bottom shook" (l 882)

A.—Thunder, is a cognate object governed by the word 'grate' in line 881

Q.—Write a short note on the passage —

"on a sudden open fly Erebus (ll 879 83)

A.—All through this passage the sound is intended to be the echo of the sense. The full stop near the beginning of this line raises in the reader's mind a feeling of suspense, while the rapid movement of the end of the line represents the sudden and startling effect of the turning of the key

Q.—The gates wide open array &c (ll 885 *et seq*)

Comment on the above passage

A.—It should be noted how the immense width of the gates is shown. An army could pass through without drawing in its wings to the main body, and "in loose array," that is without arraying the soldiers of the various regiments in close order. The words "under spread ensigns marching" may be regarded as merely a picturesque embellishment of the illustration. The fact that the army had not to lower their flags gives no adequate impression of the height of the gates, when compared with their immense width

Q.—Paraphrase —

(*a*) High on a throne displayed (ll 1-10)

(*b*) As when far off Fiend (ll 636 43)

(c) For Hot, cold	reigns	(ll 898-909)
(d) All unawares	and sail	(ll 932-942)
(e) He ceased and	moved on	(ll 1010-1022)
(f) He nature fist	he hies	(ll 1037-1055)

A —See notes appended to the text for the paraphrase of the above passages

Q —Point out any peculiarity that may strike you in the following lines —

(a) But who here	exposes, &c	(l 27)
(b) To whom we hate		(l 249)
(c) Cared not to be	lost	(l 48)
(d) Against thy	whom	(l 730)
(e) Gladly the port	torn	(l 1044)

A —All these lines contain instances of Ellipse—

(a) and (b) of Ellipse of antecedent (c) and (d) of ellipse of pronominal subject, and (e) of ellipse of substantive verb

Q —In the following lines point out any peculiarity that may strike you

(a) Suspended Hell	ravishment	(l 554)
(b) Hell trembled	sighed	(l 788)
(c) Fled not	Deep	(l 994)
(d) Lamely endured	length	(l 1028)

A —These lines contain instances of the *pathetic fallacy* which consists in attributing to inanimate objects the feelings of conscious beings

Q —To what period of English literature does Milton belong? Show that in some points he was untrue to his descent from the Elizabethans

A.—Milton summed up in himself the characteristics both of the Elizabethan period and the English Renaissance. He was the last of the Elizabethans, but his work is seldom weakened by the false conceits and intemperance of the Elizabethan writers, and yet is as imaginative as theirs, and as various. He has not their naturalness, nor all their intensity, but he has a larger grace, a more finished art, and a sublime dignity they did not possess. In some point he was untrue to his descent from the Elizabethans, for he had no dramatic faculty and no humour

[THE END]